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UMU-304



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INSTITUTE OF CORRESPONDENCE EDUCATION

B.A. DEGREE COURSE

Third Year

Paper - VIII

Theory of Music - III

(English Medium)



Package-2

WELCOME

Dear Student,

We welcome you as a student of the Third Year B.A. Degree Course in Indian Music.

This subject deals with Paper—VIII, Theory of Music—III, which you will have to study in the third year of the Course.

The learning materials for this paper is being sent to you and will be supplemented by a few contact lectures.

You may be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR

SYLLABUS

PAPER—VIII THEORY OF MUSIC—III

- I Laksana of Ragamalika and Tillana
- II Manodharma sangita and its forms :
 - a. Laksana of — alapana; tanam; niraval; kalpanasvaram
 - b Pallavi form
- III Laksana of raga's prescribed for krti's in practical—III
- IV Knowledge of the thematic content of musical compositions
—— - nava—vidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.
- V Outline knowledge of the different sources for the reconstruction of History of Music.
 - 1. Literary sources—primary and secondary literature. Both Tamiz music and Samskrta tradition should be covered.
 - 2. Non - literary sources—sculptures, inscriptions, coins etc.
- VI History of Melakarta system. Study of relevant chapters in
 - a) Svaramelakalanidhi b) Sadragacandrodaya
 - c) Caturdandiprakasika d) Sangitasaramrta
 - e) Sangrahaudamani
- VII Ability to reproduce in notation krit's prescribed under Practical III & IV.
- VIII A comparative analysis of the krti form as handled by Syama Sastri, Tyagaraja and Muttusvami Diksitar.
- IX Seats of Music—Tanjavur, Tiruvidankur, Mysore, Madras.
- X Topics in Ancient Tamiz music —
 - a) Pan—Tiram b) Pannirutirumurai c) Divyaprabandham d) Musical instruments.
- XI Topics in Hindustani Music
 - a) Raga Classification (Thaat system)
 - b) Forms - Dhrupad, khyal and thumri.
Tala's used in the above forms.
 - c) Musical instruments—Sitar, Sarangi, Sarod, Tabla.
- XII Topics in Western Music
 - a) Melody, harmony and polyphony
 - b) Staff notation.

SCHEME OF LESSONS

Lesson No.

1. Laksana of Ragamalika and Tillana
2. Manodharma sangita and its forms :
 - (a) Laksana of — alapana : tanam ; niraval : kalpanasvaram (b) Pallavi form
3. Laksana of raga's prescribed for krit's in Practical—III — (Raga's 1 to 6)
 1. kambhoji 2. todi 3. sanmukhapriya
 4. sriranjani 5. anandabhairavi 6. saveri
4. Laksana of raga's prescribed for krti's in Practical—III — (Raga's 7 to 12)
 7. begada 8. kharaharapriya 9. kedaragaula
 10. arabhi 11. hamsadhvani 12. natakurinji
5. Knowledge of the thematic content of musical compositions — nava-vidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.
6. Outline knowledge of the different sources for the reconstruction of History of Music.
 1. Literary sources - primary and secondary literature.
Both Tamiz music and Samskrta tradition should be covered.
 2. Non-literary sources - sculptures, inscriptions, coins etc.
7. History of Melakarta system. Study of relevant chapters in
 - a) Svaramelakalanidhi b) Sadragacandrodaya
8. History of Melakarta system. Study of relevant chapters in
 - c) Caturdandiprakasika d) Sangitasaramrta e) Sangrahacudamani
9. Ability to reproduce in notation krti's prescribed under Practical III & IV.
10. A comparative analysis of the krti form as handled by Syama Sastri, Tyagaraja and Muttusvami Diksitar.
11. Seats of Music—Tanjavur, Tiruvidankur, Mysore, Madras.
12. Ancient Tamiz music —
 - a) Pan—Tiram b) Musical instruments
13. Ancient Tamiz music —
 - b) Pannirutirumurai c) Divyaprabandham
14. Topics in Hindustani Music
 - a) Raga Classification (Thaat system)
 - b) Forms—Dhrupad, khyal and thumri.
Talas used in the above forms.
 - c) Musical instruments—Sitar, Sarangi, Sarod, Tabla.
15. Topics in Western Music
 - a) Melody, harmony and polyphony
 - b) Staff notation.

OVERVIEW

This package of learning material contains lessons No. 7 to 13.

LESSON 'No. 7

History of mElakartA system

Study of the relevant chapters in
1. svaramElakalAnidhi 2. sadrAgacandrOdaya

In the modern period the term mElakartA refers to the series of 72 mEla-s named kanakAngi, ratnAngi etc. The 72 mEla-s are formed through the combination of different varieties of the seven svara-s shaDja, rshabha, gAndhAra, madhyama, pañcama, dhaivata and nishAda - in other words through the combination of the 16 svara-s located on the 12 svarasthAna-s.

In the ancient samskrta lakshaNagrantha-s rAga-s were classified as janya-s under specific mEla-s (and not under mElakataA-s). There is a difference between the term mEla mentioned here and the term mElakartA popularly used. What then is the term mEla? Organising svara-s in different arrangements in order to classify rAga-s into different groups is mEla. That is, abstracting seven svara-s that are common to certain rAga-s and artificially forming them into a group is mEla. The group of seven svara-s is mEla. Thus mEla is a group of svara-s that have been derived from a set of rAga-s in which they are commonly found and in turn this mEla becomes the basis for classifying the rAga-s which are common to it.

Among the available lakshaNagrantha-s svara-mElakalAnidhi is the first work in which the term occurs for the first time. This is a work written by rAmAmAtya in 1550. In a work called "sangIta-sudha" written slightly later by Kind raghunAtha nAyaka there is a reference to a work called "sangIta-sAram" written by vidyAraNya which mentions mEla. The author vidyAraNya of this work "sangIta-sAram", is said to have lived in the 14c-AD.

In svara-mEla-kalAnidhi the rAga-s are classified under mEla-s but the term mEla is not defined. A definition of the term is first had in the work "rAga-vibOdha" of sOmanAtha written in 1609c-AD. The author defines mEla as a ordered groupind of svara-s or kramarUpa of seven svara-s. In his own commentary to his treatise, named 'vivEka', the author describes mEla as systematically arranging svara-s for the purpose of grouping and classifying svara-s.

There are many works that describe the classification of rAga-s under mEla-s, namely,

sangIta-sAram,	svaramElakalAnidhi,	sadrAgacandrOdayam,
rasakaumudi,	rAgavibOdha,	sangItasudha,
caturdaNDiprakASika,	hrdayaprakASa,	sangItapArijAta,
rAgataraNgini,	hrdayakautuka,	sangItasArAmrta,

sangrahacUDAmāNi.

However for the present study or the syllabus only five lakshaNagrantha-s have been chosen. They are -

- | | |
|------------------------|-----------------------|
| 1. svaramElakalAnidhi | 2. sadrAgacandrOdayam |
| 3. caturdaNDIprakASika | 4. sangItasArAmrta |
| 5. sangrahacUDAmāNi | |

In the five texts mentioned above firstly the ,Suddha, and vikṛta svara-s have been enumerated and described in terms of Sruti units. In most of the works, especially the first four texts, the seven Suddha-svara-s are defined as follows.

- | | |
|-------------|---|
| 1. shaDja | on the 4th Sruti with an interval of 4 Sruti-s |
| 2. rshabha | on the 7th Sruti with an interval of 3 Sruti-s |
| 3. gAndhAra | on the 9th Sruti with an interval of 2 Sruti-s |
| 4. madhyama | on the 13th Sruti with an interval of 4 Sruti-s |
| 5. pañcama | on the 17th Sruti with an interval of 4 Sruti-s |
| 6. dhaivata | on the 20th Sruti with an interval of 3 Sruti-s |
| 7. nishAda | on the 22nd Sruti with an interval of 2 Sruti-s |

The svara-s that differ from the above Suddha in terms of their position of svarasthāna are termed 'vikṛta'. The description, kind and number of vikṛta svara-s differ from one text to another. And since the number of vikṛta svara-s differ, obviously the forms of rāga-s differ and consequently the number of mēla-s also differ.

A mēla under which one or more rāga-s are classified is assigned the name of the most prominent janya-rāga classified under it. However the rāga whose name was assigned to the mēla was still regarded only as a janya. Thus we know that a mēla and a rāga are two different entities. mēla is only an artificial grouping of seven svara-s abstracted from the janya-rāga-s and has no melodic attributes to it. A mēla is not a singable entity.

Now we shall take up the description of mēla-janyarāga classification found in the five lakshaNagrantha-s. Except in sangrahacUDAmāNi, in the other four works we come across a chapter for describing the Suddha and vikṛta svara-s; one chapter for the placement of these svara-s on the frets of the vīṇa; one for the description of the mēla-s; and the last one for the description of the rāga-s classified under them.

1 varamElakalAnidhi

This work is written by rAmAmAtya in the year 1550. This work deals primarily with the rAga-s and preliminary to it, describes the mEla-s for the classification of rAga-s and the different Suddha and vikrta svara-s constituting the mEla-s. The work is spread over 5 chapters.

1. upOdghAta-prakaraNa
2. svara-prakaraNa
3. vINA-prakaraNa
4. mEla-prakaraNa
5. rAga-prakaraNa.

1. svaraprakaraNa:- In this prakaraNa the author starts with a list of 7 Suddha and 12 vikrtasvara-s given in the sangItaratnAkara. However the author contends that some of the vikrta svara-s do not possess pitch levels different from those of other Suddha and vikrtasvara-s redundant. Thus he gives a list of 7 Suddha and 7 vikrtasvara-s. These are -

Names of svara-sSruti position

1. Suddha-shaDja	4
2. Suddha-rshabha	7
3. Suddha-gAndhAra	9
4. sAdhAraNa-gAndhAra	10
5. antara-gAndhAra	11
6. cyuta-madhyama	12
7. Suddha-madhyama	13
8. cyuta-pañcama	16
9. Suddha-pañcama	17
10. Suddha-dhaivata	20
11. Suddha-nishAda	22
12. kaiSiki-nishAda	1
13. kAkali-nishAda	2
14. cyuta-shaDja.	3

The author then points out that in lakshya the svara cyuta-shaDja is regarded a variety of nishAda and is known as cyuta-shaDja-nishAda. Similarly cyuta-madhyama and cyuta-pañcama are known as cyuta-madhyama-gAndhAra and cyuta-pañcama-madhyama.

The author also adds that in practice it is found that the rshabha svara is found located on the sthana-s of Suddha-gAndhAra and sAdhAraNa-gAndhAra in which case the svarasthana-s will be called pañcaSruti-rshabha and shaTSruti-rshabha respectively. Similarly the dhaivata svara has also varieties located on two other svarasthanas, namely that of Suddha-nishAda and kaiSiki-nishAda and in which case they will be known as pañcaSruti-dhaivata and

shaTSruti-dhaivata.

2. vINA-prakaraNa:- In the third prakaraNa the author illustrates the various svara-s on the frets of a vINA.

In this arrangement we find that :-

a) there are no frets provided for playing antara-gAndhAra and kAkali-nishAda. The author points out that those svaras should be played on the frets on cyuta-madhyama-gAndhAra and cyuta-shaDja-nishAda respectively.

3. mEla-prakaraNa: The fourth prakaraNa deals with mEla-s. mEla-s represent classes under which various rAga-s are classified and this system is known as mEla-janyarAga classification. The mEla-s are given the names of the most prominent rAga classified under it. rAmAmAtya gives a list of twenty mEla-s.

- | | |
|--------------------|---------------------|
| 1. mukhAri | 11. nAdarAmakriya |
| 2. SrIrAga | 12. suddhavarATi |
| 3. mAlavagauLa | 13. rItigauLa |
| 4. sAranganaTa | 14. vasantabhairavi |
| 5. hindOLA | 15. kEdArAgauLa |
| 6. BuddharAmakriya | 16. hejuzji |
| 7. dESAkshi | 17. sAmavarALi |
| 8. kannaDagauLa | 18. rEvagupti |
| 9. SuddhanATi | 19. sAmanta |
| 10. Ahiri | 20. kAmbhOji. |

Author gives details of Buddha and vikrtasvara-s occurring in each of the mEla. The first mEla consists of all the Suddhasvara-s. The author also give the list of rAga-s classified under each mEla. In the above list of 20 mEla-s, the first 15 mEla-s do not incorporate the svara-s kAkali-nishAda and antara-gAndhAra. These svara-s are present in the other 5 mEla-s (16 to 20).

rAmAmAtya says that rAgarding the mEla-s there are two traditions among the vINA performers. According to one school kAkali-nishAda is not recognised as being different from cyuta-shaDja-nishAda while antara-gAndhAra is not different from cyuta-madhyama-gAndhAra. This school does not recognise mEla-s with kAkali-nishAda and antara-gAndhAra as being different. Consequently the last 5 mEla-s are not accepted and are declared to be identical with one or the other of the earlier 15 mEla-s. However according to the other school of vaiNika-s all the 20 mEla-s are recognised.

Now we shall see the svara-s constituting the 20 mEla-s and the janya-rAga-s classified under each one.

1. mukhAri

The first mEla and consists of all the Buddha-svara-s, janyarAga-s -- mukhAri and some grAmarAga-s.

2. mALavagauLa

SuddhashaDja, Suddha-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, Suddha-paŋcama, Suddha-dhaivata, and cyutashaDja-nishAda.

janyarAga-s --

- | | | |
|--------------------|--------------|--------------------|
| 1. mALavagauLa | 2. lalita | 3. bauLiKA |
| 4. saurAshTra | 5. gurjari | 6. mEcabauLi |
| 7. palamaŋjari | 8. guNDakri | 9. sindhurAmakri |
| 10. chAyAgauLa | 11. kuraŋji | 12. kannaDabangALa |
| 13. mangaLakauSika | 14. malahari | |

3. SrIrAga

Suddha-shaDja, paŋcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, Suddha-paŋcama, paŋcaSruti-dhaivata, kaiSiki-nishAda.

janyarAga-s --

- | | | |
|------------------|--------------------|-------------|
| 1. SrIrAga | 2. bhairavai | 3. bauLi |
| 4. dhanyAsi | 5. Suddha bhairavi | 6. vELavaLi |
| 7. mALavaSrI | 8. SankarAbahaNa | 9. AndoLi |
| 10. dEvagAndhAri | 11. madhyamAvati | |

4. sAranganATa

Suddha-shaDja, paŋcaSruti-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, Suddha-paŋcama, paŋcaSruti-dhaivata, cyutashaDja-nishAda.

janyarAga-s --

- | | | |
|------------------|--------------------|--------------------|
| 1. sAranganATa | 2. sAveri | 3. sArangabhairavi |
| 4. naTTanArAyaNi | 5. Suddha-vasantam | 6. purva-gauLa |
| 7. kuntalavarALi | 8. bhinnashaDja | 9. nArAyaNi |

5. hindOLam

Suddha-shaDja, paŋcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, Suddha-paŋcama, Suddha-dhaivat, kaiSiki-nishAda.

janyarAga-s --

- | | | |
|------------|-----------------|------------|
| 1. hindOLA | 2. mArgahindOLA | 3. bhUpALA |
|------------|-----------------|------------|

6. SuddharAmakriya

Suddha-shaDja, Suddha-rshabha, cyutamadhyama-gAndhAra, cyutapaŋcama-madhyama, Suddha-paŋcama, Suddha-dhaivata, cyutashaDja-nishAda.

janyarAga-s --

- | | | |
|--------------------|-----------|---------|
| 1. SuddharAmakriya | 2. bauLi | 3. pADi |
| 4. ArdradESI | 5. dIpaka | |

7. dESAkshi

Suddha-shaDja, shaTSruti-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, paŋcama, paŋcaSruti-dhaivata, cyutashaDja-nishAda.

janyarAga-s -- dESAkshi and a few other rAga-s.

8. kannaDagauLa

Same svara-s as occurring in dESAkshi are present in

this mEla too except that instead of cyutashaDja-nishAda there is kaiSiki-nishAda. In other words the svara-s present are - Suddha-shaDja, shaTSruti-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, pañcama, pañcaSruti-dhaivata, kaiSiki-nishAda.

janyarAga-s --

- | | | |
|-----------------|-----------------|-------------------|
| 1. kannaDagauLa | 2. ghaNTArava | 3. Suddha bangAla |
| 4. chAyAnATa | 5. turukka tODi | 6. nAgadhvani |
| 7. dEvakriyA | | |

9. Suddha nATi

Suddha-shaDja, shaTSruti-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, Suddha-pañcama, shaTSruti-dhaivata, cyutashaDja-nishAda.
janyarAga-s -- SuddhanATi etc.

10. Ahari

Suddha-shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, Suddha-pañcama, Suddha-dhaivata, cyutashaDja-nishAda.
janyarAga-s -- Only Ahari.

11. nAdarAmakriyA

Suddha-shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata, cyutashaDja-nishAda.
janyarAga-s -- Only nAdarAmakriyA.

12. SuddhavarALi

Suddha-shaDja, Suddha-rshabha, Suddha-gAndhAra, cyutapañcama-madhyama, Suddha-pañcama, Suddha-dhaivata, cyutashaDja-nishAda.
janyarAga-s -- SuddhavarALi

13. rItigauLa

Suddha-shaDja, Suddha-rshabha, Suddha-gAndhAra, Suddha-madhyama, Suddha-pañcama, pañcaSruti-dhaivata, kaiSiki-nishAda.
janyarAga-s -- rItigauLa and other rAga-s.

14. vasantabhairavi

Suddha-shaDja, Suddha-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata, kaiSiki-nishAda.
janyarAga-s -- vasantabhairavi, sOma-rAga.

15. kEdAragauLa

Suddha-shaDja, pañcaSruti-rshabha, cyutamadhyama-gAndhAra, Suddha-madhyama, pañcama, pañcaSruti-dhaivata, cyutashaDja-nishAda.
janyarAga-s -- kEdAragauLa and nArAyaNagauLa.

16. hejjujji

Suddha-shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-

madhyama, Suddha-paṅcama, Suddha-dhaivata, kAkali-nishAda.,
janyarAga-s -- hejjujji and some grAma rAga-s.

17. sAmavarALi

Suddha-shaDja, Suddha-rshabha, Suddha-gAndhAra, Suddha-
madhyama, Suddha-paṅcama, Suddha-dhaivata, kAkali-nishAda.
janyarAga-s -- 1. sAmavarALi 2. tONDi 3. pUrvavarALi.

18. rEvagupti

Suddha-shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-
madhyama, Suddha-paṅcama, Suddha-dhaivata, Suddha-nishAda.

19. sAmanta

Suddha-shaDja, shaTSruti-rshabha, antara-gAndhAra,
Suddha-madhyama, Suddha-paṅcama, shaTSruti-dhaivata, kAkali-
nishAda.
janyarAga-s -- sAmanta.

20. kAmbhOji

Suddha-shaDja, paṅcaSruti-rshabha, antara-gAndhAra,
Suddha-madhyama, Suddha-paṅcama, paṅcaSruti-dhaivata,
kAkali-nishAda.
janyarAga-s -- kAmbhOji.

2. sadrAgacandrOdaya.

The author of this work is puNDarIkaviTThala and was written in the 16c-AD. There are three chapters in this work.

1. svara-prasAda
2. svaramEla-prasAda
3. Alapti-prasAda

The first chapter describes the Suddha-vikrta svara-s, the second describes the placement of svara-s on the frets of the vINA. Later the mEla-s are described. The nomenclature of the vikrta svara-s in this text is slightly different.

shaDja, madhyama and pañcama when diminished by one Sruti are referred to respectively as laghu-shaDja, laghu-madhyama and laghu-pañcama. These correspond to cyutashaDja-nishAda, cyutamadhyama-gAndhAra and cyutapañcama-madhyama of svaramElakalanidhi.

Further, the svara-s sounding on the first Sruti of gAndhAra and the first Sruti of nishAda are referred to as catuHSruti-ri and catuHSruti-dha respectively.

The author speaks of 19 mEla-s and describes the Suddha-vikrta svara-s pertaining to each mEla.

- | | |
|-----------------|-------------------|
| 1. mukhAri | 11. tODi |
| 2. mALavagauDa | 12. AbhIri |
| 3. SrirAga | 13. SuddhavarATi |
| 4. SuddhavATTA | 14. SuddharAmakri |
| 5. dESAkshika | 15. dEvakriyA |
| 6. karNATagauDa | 16. sAranga |
| 7. kEdAra | 17. kalyANa |
| 8. hijEja | 18. hindOla |
| 9. hamIranATTA | 19. nAdarAmakri |
| 10. kAmODa | |

1. mukhAri

All the svara-s in this mEla are Suddha svara-s. janyarAga-s -- mukhAri and some other.

2. mALavagauDa

Suddha-shaDja. Suddha-rshabha, laghu-madhyama, Suddha-madhyama, pañcama, Suddha-dhaivata, laghu-shaDja. janyarAga-s --

- | | | |
|---------------------|--------------------|-----------------|
| 1. mALavagauDa | 2. gauDakriyA | 3. gurjari |
| 4. Dakka | 5. pADi | 6. kurañji |
| 7. bahuLI | 8. pUrvi | 9. rAmakriyA |
| 10. drAViDagauDa | 11. gauDi | 12. bangALA |
| 13. AsAvari | 14. pañcama | 15. rEvagupti |
| 16. prathamamañjari | 17. karNATabangALA | 18. SuddhagauDa |
| 19. Suddhalalita | 20. dEvagAndhAra | 21. mAravika |

3. SrirAga

Suddha-shaDja, catuHSruti-rshabha, sAdhAraNa-gAndhAra,

Suddha-madhyama, Suddha-pañcama, catuHsruti-dhaivata,
 kaiSiki-nishAda.
 janyarAga-s --
 1. SrirAga 2. mALavaSrI 3. dhanyAsi
 4. bhairavi 5. saindhavi

4. Suddha-naTTa

Suddha-shaDja, triSruti-gAndhAra, laghu-madhyama,
 Suddha-madhyama, Suddha-pañcama, triSruti-nishAda, laghu-
 shaDja.
 janyarAga-s -- Suddhanatta.

5. dESAkshi

Suddha-shaDja, triSruti-gAndhAra, laghu-madhyama,
 Suddha-madhyama, Suddha-pañcama, Suddha-nishAda, laghu-
 shaDja.
 janyarAga-s -- dESAkshi etc.

6. karNATakagauDa

Suddha-shaDja, triSruti-gAndhAra, laghu-madhyama,
 Suddha-madhyama, Suddha-pañcama, Suddha-nishAda, triSruti-
 nishAda.
 janyarAga-s -- 1. karNATagauDa 2. turukkatODi
 3. SuddhabangALa 4. chAyAnaTTa 5. sAmanta

7. kEdAra

Suddha-shaDja, Suddha-gAndhAra, laghu-madhyama, Suddha-
 madhyama, Suddha-pañcama, Suddha-nishAda, laghu-shaDja.
 janyarAga-s -- 1. kEdAra 2. kEdAragauDa
 3. nARayaNagauDa 4. vELavaLi 5. SankarabhUshaNa
 6. naTTanARayaNa 7. madhyamAdi 8. mallAra
 9. gauDa 10. sAlanganatta 11. bhUpALi
 12. sAvEri 13. saurAshTri 14. kAmbhOjika

8. hijEja

Suddha-shaDja, Suddha-rshabha, laghu-madhyama, Suddha-
 madhyama, Suddha-pañcama, Suddha-dhaivata, kaiSiki-nishAda.
 janyarAga-s -- 1. hijEja 2. bhairava

9. hamIranatta

Suddha-shaDja, Suddha-gAndhAra, laghu-madhyama, Suddha-
 madhyama, Suddha-pañcama, Suddha-dhaivata, laghu-shaDja.
 janyarAga-s -- hamIranatta.

10. kAmOda

Suddha-shaDja, Suddha-rshabha, triSruti-gAndhAra,
 laghu-pañcama, Suddha-pañcama, Suddha-dhaivata, triSruti-
 nishAda.
 janyarAga-s -- kAmOda.

11. tODi

Suddha-shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra,
 Suddha-madhyama, Suddha-pañcama, Suddha-dhaivata, kaiSiki-

nishAda.

janyarAga-s -- tODi etc.

12. AbhIri

Suddha-shaDja, Suddha-gAndhAra, sAdhAraNa-gAndhAra, Suddha-madhyama, Suddha-paŋcama, Suddha-dhaivata, laghu-shaDja.

janyarAga-s -- AbhIri etc.

13. SuddhavarATi

Suddha-shaDja, Suddha-rshabha, Suddha-gAndhAra, laghu-paŋcama, Suddha-paŋcama, Suddha-dhaivata, laghu-shaDja.

janyarAga-s -- 1. SuddhavarATi 2. sAmavarATi

14. SuddharAmakRI

Suddha-shaDja, Suddha-rshabha, laghu-madhyama, laghu-paŋcama, Suddha-paŋcama, Suddha-dhaivata, laghu-shaDja.

janyarAga-s -- 1. SuddharAmakRI 2. trAvaNika

3. dESI 4. vibhAsa 5. lalita

15. dEvakriyA

Suddha-shaDja, Suddha-gAndhAra, Suddha-madhyama, laghu-paŋcama, Suddha-paŋcama, Suddha-nishAda, laghu-shaDja.

janyarAga-s -- dEvakriyA.

16. sAranga

Suddha-shaDja, Suddha-gAndhAra, Suddha-madhyama, laghu-paŋcama, Suddha-paŋcama, kaiSiki-nishAda, laghu-shaDja.

janyarAga-s -- sAranga

17. kalyANa

Suddha-shaDja, Suddha-gAndhAra, sAdhAraNa-gAndhAra, laghu-paŋcama, Suddha-paŋcama, Suddha-dhaivata, laghu-shaDja.

janyarAga-s -- kalyANa.

18. hindOlam

Suddha-shaDja, Suddha-rshabha, triSruti-gAndhAra, Suddha-madhyama, Suddha-paŋcama, Suddha-dhaivata, triSruti-nishAda.

janyarAga-s -- 1. hindOla 2. vasanta

19. nAdarAmakRI

Suddha-shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, Suddha-paŋcama, Suddha-dhaivata, laghu-shaDja.

janyarAga-s -- nAdarAmakRI.

In this work the author, while listing the svara-s of a mEla, sometimes, mentions triSruti-gAndhAra and triSruti-nishAda instead of sAdhAraNa-gAndhAra and kaiSiki-nishAda.

Further he seems to avoid recognising a svarasthAna as the variety of another svara. For instance, in kEdAra mEla,

the following svara-s occur -

Suddha-shaDja, Suddha-gAndhAra, laghu-madhyama, Suddha-madhyama, Suddha-pañcama, Suddha-nishAda, triSruti-nishAda.

Now Suddha-gAndhAra is actually functioning as a rshabha but puNDarika vitThala refers to it as a variety of gAndhAra and not as one of rshabha. Similary the Suddha-nishAda is referred to as a nishAda and not as a dhaivata. This is a slight difference in approaches of puNDarika vitThala and of rAmAmAtya.

LESSON No. 8

History of mElakartA system
(Continuation)Study of relevant chapters in

- 3) caturdaNDIprakASika
- 4) sangItasArAmrta
- 5) sangrahacUDamaNi

3. caturdaNDIprakASika

This work was written by vEnkaTamakhI around 1650. There are ten chapters in this work.

- | | |
|--------------------|------------------------|
| 1. vINA-prakaraNa | 6. AlApa-prakaraNa |
| 2. Sruti-prakaraNa | 7. ThAya-prakaraNa |
| 3. svara-prakaraNa | 8. gIta-prakaraNa |
| 4. mEla-prakaraNa | 9. prabandha-prakaraNa |
| 5. rAga-prakaraNa | 10. tAla-prakaraNa |

Note : Among these the later portion of prabandha-prakaraNa and the entire tAla-prakaraNa are missing in the available text.

In the vINA-prakaraNa describes the location of svara-s on the frets of the vINA.

In the svara-prakaraNa the Suddha and vikrta svara-s are explained. After explaining Suddha svara-s as those occurring in mukhAri rAga with sa, ma and pa having 4 Sruti-s, ga and ni having 2 Sruti-s and ri and dha having 3 Sruti-s, vEnkaTamakhI takes up the vikrta-svara-s. He asserts on the basis of lakshya that vikrta-svara-s are only 5 and not 12 as mentioned in sangItaratnAkara or 7 as mentioned by others (like rAmAmAtya). The five vikratasvara-s are -

1. sAdhAraNa-gAndhAra
2. antara-gAndhAra
3. varALi-madhyama
4. kaiSiki-nishAda
5. kAkali-nishAda

In the earlier lakshaNagrantha-s antara-gAndhAra was located on the Sruti no.11 (7 Sruti-s from shaDja) but vEnkaTamakhI locates it on position 12 (8 Sruti-s from shaDja).

Similarly the kAkali-nishAda is located by earlier writers on no.2 ((7 Sruti-s from pañcama) but vEnkaTamakhI locates it on position 3 (8 Sruti-s from pañcama). Further the cyuta-pañcama or laghu-pañcama located on Sruti no.16 is referred to as varALi-madhyama by him.

Now we shall turn to the mEla-prakaraNa.

mEla-prakaraNa : Main feature of this chapter, is, the exposition of the 72-mela scheme which has dominated the music scene ever since. Unlike the other authors who formed as many mEla-s as were necessary for classifying the rAga-s, vEnkaTamakhi went on step ahead and tried to compute the number of possible mEla-s out of the given set of Buddha and vikrta svara-s. Thus came the mEla-prastAram and the 72-mEla scheme.

He says that after shaDja there are 4 svara-s (on the Sruti positions 7,9,10 & 12). The first one never becomes a gAndhAra and the fourth one never a rshabha.

The second and third can be rshabha as well as gAndhAra.

Sruti no.	Svara-s
1	
2	
3	
4 -----	sa
5	
6	
7 -----	Sud-ri
8	
9 -----	Sud-ga -- pan-ri
10 -----	Sad-ga -- shaT-ri
11	
12 -----	ant-ga
13 -----	Sud-ma

The second (9) is called rshabha (pañcaSruti-ri) in relation to third(10) and fourth(12) and is called gAndhAra (Suddha-gAndhAra) in relation to the first(7). Similarly the third svara (10) is called rshabha (shaTSruti-ri) in relation to the fourth (12) and is called gAndhAra (sAdhAraNa-gAndhAra) in relation to the first(7) and second (9).

Similarly in the four svara-sthana-s following pañcama, we have two, which can be called dhaivata or nishAda, depending on whether it is the first or second.

vEnkaTamakhi proceeds to describe the 72 mEla scheme. He gives the abbreviations for the varieties of ri, ga, ma, dha and ni namely,

ra, ri, ru;
ga, gi, gu;
ma, mi;
dha, dhi, dhu;
na, ni, nu.

Eventhough the prastara results in 72 mEla-s not all of

them are useful as there are no janya rAga-s available to be classified under all the 72 mEla-s. But defending himself against the accusation that in that case the 72 mEla scheme is a wasteful effort, vEnkaTamakhi says that his scheme comprehends all the mEla-s that might have existed in the past and those that might be created in future and those in existence in his time.

However in the absence of janya rAga-s under some mEla-s, those mEla-s are not assigned any names (since it was practice in those days to assign the name of the most prominent janyarAga to its parent mEla). vEnkaTamakhi lists 19 mEla-s having janya rAga-s, gives the Suddha and vikṛta svara-s constituting them and also indicates their position in the 72 mEla scheme.

No.	Name of the mEla	Position in the 72 mEla scheme
1.	mukhAri	1
2.	sAmavarALi	3
3.	bhUpAla	8
4.	hejjujji	13
5.	vasantabhairavi	14
6.	gauLa	15
7.	bhairavi	20
8.	Ahari	21
9.	SrIrAga	22
10.	kAmBOji	28
11.	SankarAbharaNa	29
12.	sAmanta	30
13.	dESAkshi	35
14.	nATa	36
15.	SuddhavarALi	39
16.	pantuvArALi	45
17.	SuddharAmakriyA	51
18.	simhArava	58
19.	kalyANi	65

The Suddha and vikṛta svara-s constituting the mEla-s are given next. The Sruti intervals of the various svara-s are also given.

1. mukhAri

This is the first mEla. All the svara-s constituting this mEla are Suddha. As stated earlier in the arrangement of 22 Sruti-s, shaDja, madhyama and pañcama have 4 Sruti-s each, gAndhAra and nishAda 2 Sruti-s each and rshabha and dhaivata have 3 Sruti-s each.

2. sAmavarALi

Suddha-shaDja, Suddha-rshabha, Suddha-gAndhAra, Suddha-madhyama, Suddha-pañcama, Suddha-dhaivata, kAkali-nishAda. Sruti interval of svara-s -

shaDja -1 rshabha -3 gAndhAra -2 madhyama -4
 pañcama -4 dhaivata -3 nishAda -5.

The serial number of this mEla in the 72 mEla scheme is 3.
 janyarAga-s -- sAmavarALi. Author refers to this rAga has
 haveing come down from sAmagAna.

3. bhUpAla

Suddha-shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra,
 Suddha-madhyama, Suddha-pañcama, Suddha-dhaivata, kaiSiki-
 nishAda.

Sruti interval of svara-s -

shaDja -3 rshabha -3 gAndhAra -3 madhyama -3
 pañcama -4 dhaivata -3 nishAda -3.

The serial number of this mEla in the 72 mEla scheme is 8.
 janyarAga-s -- 1. bhUpAla 2. bhinnashaDja

4. hejjujji

Except for antara-gAndhAra all the other svara-s are
 Suddha.

Sruti interval of svara-s -

sa -4, ri -3, ga -5, ma -1, pa -4, dha -3, ni -2.

The serial number of this mEla in the 72 mEla scheme is 13.
 janyarAga-s -- 1. hejjujji 2. rEvagupti

5. vasantabhairavi

shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-
 madhyama, pañcama, Suddha-dhaivata, kaiSiki-nishAda.

Sruti interval of svara-s -

sa -3, ri -3, ga -5, ma -1, pa -4, dha -3, ni -3.

The serial number of this mEla in the 72 mEla scheme is 14.
 janyarAga-s -- vasantabhairavi

6. gauLa

shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-
 madhyama, pañcama, Suddha-dhaivata, kAkali-nishAda.

Sruti interval of svara-s -

sa -1, ri -3, ga -5, ma -1, pa -4, dha -3, ni -5.

The serial number of this mEla in the 72 mEla scheme is 15.

janyarAga-s -- 1. gauLa 2. saurAshTra
 3. sAranganaTa 4. guNDakriya 5. nAdarAmakriya
 6. varAli 7. lalita 8. pADi
 9. gurjari 10. karNATbangALa 11. bahuLi
 12. sAvEri 13. malahari 14. chAyAgauLa
 15. pUrvagauLa

7. bhairavi

shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-
 madhyama, pañcama, Suddha-dhaivata, kaiSiki-nishAda

Sruti interval of svara-s -

sa -3, ri -5, ga -1, ma -3, pa -4, dha -3, ni -3.

The serial number of this mEla in the 72 mEla scheme is 20.

janyarAga-s -- 1. bhairavi 2. ghaNTArava 3. riTigauLa

8. Ahari

shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata, kAkali-nishAda.
Sruti interval of svara-s -

sa -1, ri -5, ga -1, ma -3, pa -4, dha -3, ni -5.
The serial number of this mEla in the 72 mEla scheme is 21.

janyarAga-s --

- | | | |
|----------|-------------------|-----------|
| 1. Ahari | 2. hindOlavasanta | 3. AbhEri |
|----------|-------------------|-----------|

9. SrIrAga

shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, pañcama, catuHSruti-dhaivata, kaiSiki-nishAda.
Sruti interval of svara-s -

sa -3, ri -5, ga -1, ma -3, pa -4, dha -5, ni -1.

Note : While listing the vikrta-svara-s vEnkaTamakhi mentions catuHSruti-dhaivata but while giving the Sruti intervals of svara-s he assigns 5 Sruti-s to dhaivata and not 4.

The serial number of this mEla in the 72 mEla scheme is 22.

janyarAga-s --

- | | |
|-----------------|-------------------|
| 1. SrIrAga | 2. sAlagabhairavi |
| 3. shanyAsi | 4. mALavaSrI |
| 5. dEvagAndhAri | 6. jayantasEna |
| 7. madhyamAdi | 8. AndALi |
| 9. vELaVali | 10. kannaDagaula |

10. kAmbOji

shaDja, pañcaSruti-rshabha, antara-gAndhAra, Suddha-madhyama, pañcama, pañcaSruti-dhaivata, kaiSiki-nishAda.
Sruti interval of svara-s -

sa -3, ri -5, ga -3, ma -1, pa -4, dha -5, ni -1.

The serial number of this mEla in the 72 mEla scheme is 28.

janyarAga-s --

- | | | |
|------------|----------------|------------------|
| 1. kAmbOji | 2. kEdAragaula | 3. nArAyaNagaula |
|------------|----------------|------------------|

11. SankarAbharaNa

shaDja, pañcaSruti-rshabha, antara-gAndhAra, Suddha-madhyama, pañcama, pañcaSruti-dhaivata, kAkali-nishAda.
Sruti interval of svara-s -

sa -1, ri -5, ga -3, ma -1, pa -4, dha -5, ni -3.

The serial number of this mEla in the 72 mEla scheme is 29.

janyarAga-s --

- | | |
|---------------------|-------------|
| 1. SankarAbharaNa | 2. Arabhi |
| 3. nAgadhvani | 4. sAma |
| 5. nArAyaNadESakshi | 6. nArAyaNi |

12. sAmanta

shaDja, pañcaSruti-rshabha, antara-gAndhAra, Suddha-madhyama, pañcama, shaTSruti-dhaivata, kAkali-nishAda.
Sruti interval of svara-s -

sa -1, ri -5, ga -3, ma -1, pa -4, dha -6, ni -2.

The serial number of this mEla in the 72 mEla scheme is 30.

janyarAga-s -- sAmanta

13. dESakshi

shaDja, shaTSruti-rshabha, antara-gAndhAra, Suddha-

madhyama, pañcama, pañcaSruti-dhaivata, kAkali-nishAda.
 Sruti interval of svara-s -
 sa -1, ri -6, ga -2, ma -1, pa -4, dha -5, ni -3.
 The serial number of this mEla in the 72 mEla scheme is 35.
 janyarAga-s -- dESAkshi.

14. nATa

shaDja, shaTSruti-rshabha, antara-gAndhAra, Suddha-
 madhyama, pañcama, shaTSruti-dhaivata, kAkali-nishAda.
 Sruti interval of svara-s -
 sa -1, ri -6, ga -2, ma -1, pa -4, dha -6, ni -2.
 The serial number of this mEla in the 72 mEla scheme is 36.
 janyarAga-s -- nATa.

15. SuddhavarALi

Except for varALi-madhyama and kAkali-nishAda others
 are Suddha svara-s.
 Sruti interval of svara-s -
 sa -1, ri -3, ga -2, ma -7, pa -1, dha -3, ni -5.
 The serial number of this mEla in the 72 mEla scheme is 39.
 janyarAga-s -- SuddhavarALi.

16. pantuvarALi

shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra, varALi-
 madhyama, Suddha-pañcama, Suddha-dhaivata, kAkali-nishAda.
 Sruti interval of svara-s -
 sa -1, ri -3, ga -3, ma -6, pa -1, dha -3, ni -5.
 The serial number of this mEla in the 72 mEla scheme is 45.
 janyarAga-s -- pantuvarALi.

17. SuddharAmakriyA

shaDja. Suddha-rshabha, antara-gAndhAra, varALi-
 madhyama, Suddha-pañcama, Suddha-dhaivata, kAkali-nishAda.
 Sruti interval of svara-s -
 sa -1, ri -3, ga -5, ma -4, pa -1, dha -3, ni -5.
 The serial number of this mEla in the 72 mEla scheme is 51.
 janyarAga-s -- rAmakriyA

18. simhArava

shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, varALi-
 madhyama, Suddha-pañcama, pañcaSruti-dhaivata, kaiSiki-
 nishAda.
 Sruti interval of svara-s -
 sa -3, ri -5, ga -1, ma -6, pa -1, dha -5, ni -1.
 The serial number of this mEla in the 72 mEla scheme is 59.
 janyarAga-s -- simhArava

19. kalyANi

shaDja, pañcaSruti-rshabha, antara-gAndhAra, varALi-
 madhyama, Suddha-pañcama, pañcaSruti-dhaivata, kAkali-
 nishAda.
 Sruti interval of svara-s -
 sa -1, ri -5, ga -3, ma -4, pa -1, dha -5, ni -3.

The serial number of this mEla in the 72 mEla scheme is 65.
janyarAga-s -- kalyANi

There are some points to be borne in mind when we study the 72-mEla prastAra of vEnkaTamakhI and the present day music practice.

1. Today the scheme of vEnkaTamakhI is being observed only in principle. This is because the svara-s in use today are different. For instance, the second variety of rshabha mentioned by vEnkaTamakhI was the pañcaSruti-rshabha of 5 Sruti-s while today it is a catuHSruti-rshabha of 4 Sruti-s.

2. The 53 mEla-s for which vEnkaTamakhI had not assigned names, have since been given names. Coining names conforming to kaTapayAdi-sutra is also a later development. Further concepts such as mElakartA, mElAdhikAra, rAgAnga-rAgA etc. also evolved only in the post-vEnkaTamakhI period. During vEnkaTamakhI's period and before that only 'mEla' existed.

3. sangItasArAmrta

This was written by King tuLaja-1 of tañjAvur in the period 1729-1735 AD. The 14 chapters in this work are -

1. Sruti-prakaraNa
2. Suddha-svara prakaraNa
3. vikrta-svara prakaraNa
4. grAma-mUrcchana- Suddha-kUTatAna - prakaraNa
5. sAdhAraNa-prakaraNa
6. varNa-alamkAra-prakaraNa
7. jAti-prakaraNa
8. gIti-prakaraNa
9. mEla-prakaraNa
10. rAg-prakaraNa
11. vAdya-prakaraNa
12. prabandha-prakaraNa
13. tAla-prakaraNa
14. prakIrNaka-prakaraNa

The Suddha svara-s are same as enumerated by the earlier authors. The vikrta svara-s are sAdhAraNa-gAndhAra, antara-gAndhAra, vikrtapañcama-madhyama, kaiSiki-nishAda, kAkali-nishAda.

The svarasthAna-s that serve two svara-s are --

Suddha-gAndhAra	==	pañcaSruti-rshabha
sAdhAraNa-gAndhAra	==	shaTSruti-rshabha
Suddha-nishAda	==	pañcaSruti-dhaivata
kaiSika-nishAda	==	shaTSruti-dhaivata

In the mEla-prakaraNa the author describes the 21 mEla-s in vogue in his time, with his respect to the Suddha-

vikṛta svara-s and their janyarAga-s. The first mEla according to him SrIrAga, a departure from the mukhAri mentioned all the earlier writers.

1. SrIrAga

Suddha-shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, pañcama, pañcaSruti-dhaivata, kaISiki-nishAda.

janyarAga-s --

- | | | |
|-------------------|-----------------|--------------------|
| 1. SrIrAga | 2. kannaDagauLa | 3. dEvagAndhAra |
| 4. sAlagabhairavi | 5. SuddhadESI | 6. mAdhavamanOhari |
| 7. madhyamagrAma | 8. saindhavi | 9. kApi |
| 10. husEni | 11. SrIrañjani | 12. mALavaSrI |
| 13. dEvamanOhari | 14. jayantasEna | 15. maNirangu |
| 16. madhyamAdi | 17. dhanyAsi | |

2. SuddhanATi

Suddha-shaDja, shaTSruti-rshabha, antara-gAndhAra, Suddha-madhyama, pañcama, shaTSruti-dhaivata, kAkali-nishAda.

janyarAga-s --

- | | |
|---------------|----------------------|
| 1. SuddhanATi | 2. udayaravicandrika |
|---------------|----------------------|

3. mALavagauLa

Suddha-shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata, kAkali-nishAda.

janyarAga-s --

- | | | |
|-------------------|--------------------|-----------------|
| 1. mALavagauLa | 2. sAranganATi | 3. ArdradESI |
| 4. chAyAgauLa | 5. mangalakaiSiki | 6. mEcabauLi |
| 7. magadi | 8. gaurimanOhari | 9. Takka |
| 10. gurjari | 11. guNDakriya | 12. palamañjari |
| 13. nAdarAmakriya | 14. saurAshTri | 15. mAruva |
| 16. gauLipantu | 17. sAVeri | 18. pUrvi |
| 19. gauLa | 20. lalita | 21. bauLi |
| 22. pADi | 23. kannaDabangALa | 24. malahari |
| 25. pUrNapañcama | 26. SuddhasAVeri | 27. mEgharañji |
| 28. rEvagupti | 29. mALavi | |

4. vELavaLi

Suddha-shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyam, pañcama, pañcaSruti-dhaivata, kAkali-nishAda.

janyarAga-s -- vELavaLi.

5. varALi

Suddha-shaDja, Suddha-rshabha, Suddha-gAndhAra, vikṛtapañcama-madhyama, Suddha-pañcama, Suddha-dhaivata, kAkali-nishAda.

janyarAga-s -- varALi

6. SuddharAmakriyA

Suddha-shaDja, Suddha-rshabha, antara-gAndhAra, vikṛtapañcama-madhyama, pañcama, Suddha-dhaivata, kAkali-nishAda.

janyarAga-s --

1. rAmakriyA 2. dIpaka.

7. SankarAbharaNa

Suddha-shaDja, pañcaSruti-rshabha, antara-gAndhAra,
Suddha-madhyama, pañcama, pañcaSruti-dhaivata, kAkali-
nishAda.

janyarAga-s --

1. SankarAbharaNa	2. Arabhi	3. Suddhavasanta
4. sarasvatimanOhari	5. pUrvagauLa	6. nArAyaNi
7. nArAyaNadESakshi	8. sAmanta	9. kurañji
10. pUrNacandrika	11. surasindhu	12. julAvu
13. bilAhuri	14. gauDamallAr	15. kEdAra

8. kAmbhOji

Suddha-shaDja, pañcaSruti-rshabha, antara-gAndhAra,
Suddha-madhyama, pañcama, pañcaSruti-dhaivata, kaiSiki-
nishAda.

janyarAga-s --

1. kAmbhOji	2. nArAyaNagauLa	3. kEdAragauLa
4. balahamsa	5. nAgadhvani	6. chAyAtarangiNi
7. ISamanOhari	8. erukulakAmbhOji	9. nATakuriñji
10. kannaDa	11. naTanArAyaNi	12. AndALi
13. sAma	14. mOhana	15. dEvakriya
16. mOhankalyANi		

9. bhairavi

Suddha-shaDja, pañcaSruti-rshabha, sAdhAraNa-gAndhAra,
Suddha-madhyama, pañcama, Suddha-dhaivata, kaiSiki-nishAda.

janyarAga-s --

1. bhairavi	2. Ahari	3. ghaNTArava
4. indughaNTArava	5. rItigauLa	6. Anandabhairavi
7. hindOlavasanta	8. AbhEri	9. dhanyAsi
10. nAgagAndhAri	11. hindOla	

10. mukhAri

All the svara-s in this mEla are Suddha svara-s.
janyarAga-s -- mukhAri and a few grAmarAga-s.

11. vEgavAhini

shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-
madhyama, pañcama, pañcaSruti-dhaivata, kaiSiki-nishAda.
janyarAga-s -- vEgavAhini

12. sindhurAmakriyA

shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra,
vikrtapañcama-madhyama, pañcama, Suddha-dhaivata, kAkali-
nishAda.

janyarAga-s -- 1. sindhurAmakriyA 2. pantuvarALi

13. hejjijji

Except for antara-gAndhAra all the other svara-s are
Suddha.

janyarAga-s -- hejjijji

14. sAmavarALi

Except for kAkali-nishAda all the other svaras are
Suddha.

janyarAga-s --

1. sAmavarALi 2. gAndhArapañcama 3. bhinnapañcama

15. vasantabhairavi

shaDja, Suddha-rshabha, antara-gAndhAra, Suddha-
madhyama, pañcama, Suddha-dhaivata, kaiSiki-nishAda.

16. bhinnashaDja

shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra, Suddha-
madhyama, pañcama, Suddha-dhaivata, kAkali-nishAda.
janyarAga-s -- 1. bhinnashaDja 2. bhUpALA

17. dESAkshi

shaDja, shaTSruti-rshabha, antara-gAndhAra, Suddha-
madhyama, pañcama, pañcaSruti-dhaivata, kAkali-nishAda.
janyarAga-s -- dESAkshi

18. chAyAnATa

shaDja, shaTSruti-rshabha, antara-gAndhAra, Suddha-
madhyama, pañcama, pañcaSruti-dhaivata, kaiSiki-nishAda.
janyarAga-s -- chAyAnATa.

19. sAranga

shaDja, pañcaSruti-rshabha, Suddhamadhyama-gAndhAra,
vikrtapañcam-madhyama, pañcama, shaTSruti-shaivata, kAkali-
nishAda.

Note : The gAndhAra prescribed here is the one located on
the svarasthAna of Suddha-madhyama.

About the janyarAga-s of sAranga mEla, and about the
tODi and kalyANi mEla-s and their janyarAga-s the
information is missing in the available text.

5. sangrahacUDamaNi

The author of this book is Govinda. The details of the
date of composition of this work and the author is not
available. However from the musicological details furnished
in the work one could place this work in the post 17th.
century A.D. since this work takes 72-mElaprastAra as the
basis for rAga classification, a system which was framed by
vEnkaTamakhI in the middle of the 17th cent.

The subject of the work is namely the exposition of
rAga-s. There are three chapters. Unlike as in other earlier
works on the same subject like svaramElakalanidhi, there is
no vINA chapter in sangrahacUDamaNi giving illustration of

the Suddha and vikrtasvara-s on the frets of a vINA.

The first chapter gives an account of the origin and establishment of the art of nATya (drama). The second chapter defines the concept of sangita. The author also gives a brief account of a few fundamental concepts like, nAda, sthAna, Sruti and finally lists the seven svara-s and the division of svara-s into 7 prakrta (Suddha) and 23 vikrta svara-s.

Of these seven, shaDja and pañcama are said to be devoid of variety while madhyama is of four types and ri ga dha & ni are of 6 types each. The svara-s and their varieties are shown below against their sruti position.

Sruti
No. svara-s

1. pratiSuddha-rshabha
2. Suddha-rshabha
3. prati-catuHSruti-rshabha == prati-Suddha-gAndhAra
4. catuHSruti-rshabha == Suddha-gAndhAra
5. prati-shaTSruti-rshabha == prati-sAdhAraNa-gAndhAra
6. shaTSruti-rshabha == sAdhAraNa-gAndhAra
7. prati-antara-gAndhAra
8. antara-gAndhAra
9. prati-Suddha-madhyama
10. Suddha-madhyama
11. prati-antara-madhyama
12. prati-madhyama
13. pañcama
14. prati-Suddha-dhaivata
15. Suddha-dhaivata
16. prati-catuHSruti-dhaivata == prati-Suddha-nishAda
17. catuHSruti-dhaivata == Suddha-nishAda
18. prati-shaTSruti-dhaivata == prati-kaiSika-nishAda
19. Suddha-dhaivata == kaiSika-nishAda
20. prati-kAkali-nishAda
21. kAkali-nishAda
22. shaDja

In this series of 22 Sruti positions the positions occupied by the prakrta or the prati-Suddha svara-s are - 1, 3, 9, 13, 14, 16 & 22.

There are 7 prakrta svara-s and 23 vikrta svara-s. Based on these svara-s Govinda makes a prastara of 2704 mEla-s. However the author declares that the 7 prakrta and 23 vikrta svara-s (and the resultant 2704 mEla-s) are not suitable for humans and instead he reduces them to a system of 7 prakrta and 9 vikrta where each svara except shaDja and pañcama represents a combined region of two Srutis each. sa and pa stand for one Sruti each. This is shown below.

Sruti no.	svara-s
1	
2	Suddha-rshabha
3	
4	
5	catuHSruti-rshabha or Suddha-gAndhAra
6	
7	
8	shaTSruti-rshabha or sAdhAraNa-gAndhAra
9	
10	
11	antara-gAndhAra
12	
13	
14	Suddha-madhyama
15	
16	
17	prati-madhyama
18	
19	
20	pañcama
21	
22	
23	Suddha-dhaivata
24	
25	
26	catuHSruti-dhaivata or Suddha-nishAda
27	
28	
29	shaTSruti-dhaivata or kaiSika-nishAda
30	
31	
32	kAkali-nishAda
33	
34	
35	shaDja
36	
37	

Thus we find that each svara-sthana (except those of sa and pa) is located not on one Sruti but is a range of 2 Sruti-s. This idea is different from those of earlier writers like vEnkaTamakhi.

gOvinda also works out the 72-mElaprastAra on the basis of the above set of svara-s. After computing the prastAra he gives the names of 72 mElAdhikAara-s or mElakartA-s. mElakartA or mElAdhikAra refers to that janya-rAga whose name is given to its parent mEla.

'mElAdhikAra' means that (rAga) which has its 'adhikAra' (right) over the 'mEla' (with regard to giving its name to the mEla). 'mElakartA' means that (rAga) which is the 'kartA' (maker) of the 'mEla'. While in the earlier period it was stipulated that the name of the most prominent janyarAga be given to its mEla, in sangrahacUDamaNi we gather that such a janyarAga should conform to the following

conditions.

- a. The rAga should have a sampUrNa Aroha and avarOha.
- b. The ArOha and avarOha should be krama.

The author lists the janyarAga-s under each mEla. While in the case of earlier lakshaNagrantha-s the rAga whose name was given to its mEla was also listed as janyarAga in the case of sangrahacUDaMaNi we find that the mElakarta rAga is not treated as a janya rAga of a mEla but treated almost on par higher than other rAga-s but lower than the mEla. For instance all janyarAga-s are listed as janya-s of a mEla and not of the mElakarta.

The names of the mElakarta-s have been coined in such a way that the first two letters conform to the kaTapayAdi formula with help of which the serial number of the mEla can be calculated. The names of the mElakarta-s are kanakAngi, ratnAngi etc. which are in use today. Only difference is that of the 20th. mElakarta is given in sangrahacUDaMaNi as narabhairavi while in the modern times it is naThabhairavi. For the names of the other mEla-s students may please refer to the list given in the first year lesson UMU-102.

Conclusion

In this way we find that from its inception around the 14c-AD the mEla-janyarAga classification system has undergone four stages of development till its arrival at the present day system.

1. To start with the rAga-s were grouped in terms of the common svara-s occurring in them and classified under seven-svara arrangements called mEla-s. The rAga-s classified under a mEla were referred to as janyarAga-s.

A mEla was then assigned the name of the most prominent rAga classified under it (as for instance we would refer to a class in a school by the name of the most brilliant or notorious (!) boy studying in that class). It was however not essential that this prominent rAga should be sampUrNa i.e. contain all seven svara-s.

This stage of development is evident from the description found in svaramElakalanidhi and sadrAgacandrOdaya.

2. This stage represented the attempt to compute the maximum possible number mEla-s that could be formed out of the existing Suddha-vikrta svara-s. Thus came the mEla-prastAra as seen from the study of caturdaNDiprakASika.

3.

- a) It was stipulated that the rAga whose name is assigned to

its mElā should be sampUrNa or contain all the seven svara-s. Such a rAga was called mElakartA as we learn from the work "rAGalakshaNamū" of King SAhji.

b) From sangItasampradAya-pradarSini we learn that this rAga was also termed "rAGAnga-rAga".

c) In sangrahacUDAmāni the term mElAdhikAra as a synonym for mElakartA is also used. Further it was prescribed that a mElakartA should have both its ArOha and avarOha as not only sampUrNa but also krama-sampUrNa.

It should be noted that prior to sangrahacUDAmāni no work mentions ArOha-avarOha for a rAga as a lakshaNa as is in practice today.

4. The concepts of mElā, mElakartA/mElAdhikAra, rAGAngarAga - all merge into a single concept of "janaka-rAga", namely, a parent rAga. rAga-s are today regarded as janya-s of a parent rAga. And there are 72 rAga-s which are only janaka and never janya.

LESSON NO. 9

Ability to reproduce in notation krti-s prescribed under Practical III & IV.

Students are requested to consult the notations of songs sent as part of UMU-301 and UMU-302.

LESSON No. 10

A COMPARATIVE ANALYSIS OF THE KRTI FORM AS HANDLED BY
SyAmA SAstrI, tyAgarAja AND muttusvAmi dikshitar

It is well known that the krti is the most important musical form in South Indian Art music. The Musical Trinity SyAmA SAstrI (1762-1827), tyAgarAja (1767-1847), and muttusvAmi dikshitar (1776 - 1835) were the great composers of the krti form and raised it to unprecedented heights of musical excellence. Trinity's krti-s have immense richness of music and high flexibility. Here, the anga-s pallavi, anupallavi and caraNa were not mere sections but important stages of musical expressions and development. krti-s of the Trinity offer the maximum scope for musical freedom on account of their dynamism. It is only in the krti form that these great composers have evolved their distinctive compositional styles.

krti's of tyAgarAja have an endless variety in music and rhythm like the kshETrajña's padam-s the music of the anupallavi is usually repeated in the caraNa in tyAgarAja's krti-s. It is also said that he was the first to have introduced sangati's or melodic variations to unfold the rAga stages. In the krti's of SyAmA SAstrI there is a two dimensional treatment of music and rhythm. His specialty was svara-sAhitya with its natural yet highly aesthetic musical flow. muttusvAmi dikshitar is known for his grand style in the treatment of rAga. In dikshitar's krti-s there is no such musical repetition as in tyAgarAja's krti-s. Yet another feature of dikshitar's krti-s is the madhyamakAla sAhitya which very effectively portrays the entire rAga structure in a nutshell. The longer anupallavi in the place of caraNa is also typical of dikshitar's compositional style. Such an anupallavi is in the modern times referred to as samashTi caraNam.

THE KRTI STYLES OF THE TRINITY - A GENERAL STUDY

tyAgarAja's style is simple, spontaneous and captivating. It requires calibre of a very high order to present a simple style. Scholars usually compare tyAgarAja's style to the bhagavadgIta. The bhagavadgIta is in very simple sanskrit and yet it contains the essence of Indian philosophy. tyAgarAja's krti-s appeal to the classes as well as the masses. They are compared to grapes (drAkshA-rasa) which taste sweet at once. They can be sung with ease and confidence. The majority of tyAgarAja krti-s are in the Telugu language.

Krti-s like evarimATA (kAmbhOji rAga), kshIrasAgara Gayana (dEvagAndhArI rAga), koluvaIyunnADE (bhairavi rAga) are typical examples of tyAgarAja's style. tyAgarAja's ghanarAga-pañcaratnam are a class by themselves. His other group krti viz the kOvUr pañcaratnam and the tiruvoRRiyUr pañcaratnam are also widely sung.

muttusvAmi dikshitar's music style in his krti-s is that of a vainika or the vINA player. It is compared with the great epic poems on account of its solidarity of art. dikshitar's krti-s are compared to the coconut (Narikela rasa) on account of the initial hardship involved in understanding and enjoying their intrinsic merit. In order to taste the coconut one has to remove the fibre and break the shell. The krti-s bAlagOpAla (bhairavi rAga), Sri rAjaOpAla (sAveRI rAga), dakshiNAMUrTE (SankarAbharaNa rAga) are classic examples of dikshitar's style.

dikshitar has sung in praise of many gods and goddesses, whose shrines he had visited. The navagraha krti-s, shODaSa-gaNapati krti-s, pañcalingasthala krti-s are some of the well known group krti-s of dikshitar. His krti-s are in chaste samskrta.

SyAmA SAstrI's krti style is called peculiar as it is neither simple as tyAgarAja's nor laborious as dikshitar's. He has composed mostly in telugu and occasionally in samskrta and tamiz. In all krti texts we find the attitude of a child to its mother. They are in the form of fervent appeal to goddess mother. From the point of view of rasa SyAmA SAstrI's krti-s are compared to the plantain fruit (kadali-rasa) where one has to only peel off the rind to eat the fruit. The krti-s "O! jagadamba" (Anandabhairavi rAga), "ninne namminAnu" (tODi rAga), "ninnu vinAga mari (pUrvakalyANi rAga) are examples of SyAmA SAstrI's musical style. His three svarajati-s in the rAga-s tODi, bhairavi and yadukulakAmbhOji and his navaratnamAlika krti-s are outstanding compositions.

A COMPARATIVE ANALYSIS OF THE KRTI FORMS OF THE TRINITY WITH RESPECT TO MELODIC RHYTHMIC AND OTHER TECHNICAL ASPECTS

The available compositions of tyAgarAja with music number a little less than seven hundred.

In tyAgarAja's krtis the following categories are seen.

- a. Simple krti-s e.g. Sri jAnaki manDhara. (ISamanDhArI rAga), tolinEnujEyu (kOkiladhvani rAga), sItApate (Khamas rAga) nI bhakti bhAgya sudha (jayamanDhArI rAga)

- b. krti-s which are in the medium category e.g. tulasi bilva (kEdAragaula rAga), EtAvunanErcitivO (yadukulakAmbhOji rAga), gitArthamu (suraTi rAga), lEkanA (asAvEri rAga)
- c. Advanced types of krti-s with many sangati-s of different complexities. e.g. cakkani rAjamArgamu (kharaharapriya rAga), EpApamu (aThANA rAga), nAjIvAdhARA (bilahari rAga), darini telusu koNT (Suddha-sAvEeri rAga)

About two hundred and fifty compositions of dIkshitar are available. It is interesting that only about twenty-five to thirty dIkshitar krti-s were known to musicians in the older days. It was only after the publication of the sangita-saapradhyaya-pradarSini many other krti-s were brought to limelight. In dIkshitar's krti-s classification into simple, medium and advanced types (as in tyAgarAja krti-s) is not possible because whether long and short all dIkshitar krti-s have more or less the same melodic complexity (especially in their authentic earlier renditions). Recently a number of very simple krti-s have been popularised. Some of them seem to be spurious.

In the krti-s of SyAmA SAsTRI, not only the musical flow but also the length of the composition has also been maintained more or less uniform. About seventy compositions of SyAmA SAsTRI are available to us.

rAga TREATMENT IN THE krti FORMS OF THE TRINITY

tyAgarAja has handled about two hundred rAga-s in his krti-s. He has composed in about forty mElakartA rAga-s, in all the popular janya rAga-s and in many rare rAga-s. About seventy new rAga-s have been handled by tyAgarAja for the first time. e.g. umAbharaNam, nalinakAnti, malayamArutam, siddhasEnA, jayanArAyaNi and AbhOgi. In many krti-s in the rare rAga-s, the musical structure in the pallavi is just a sketch explaining the rAga.

e.g. nijamarmamulanu - umAbharaNa rAga-orukaLai Adi tAla

r g , m p , d d p d n l
nija ma . . rma mu la. nu.

s n , p m , i r , g m r s l l n s

teli sina vA . ri. ni. . . .

Thus it is clear that the ArOhaNa and av arOhaNa of the rAga Umabharanam is

sa ri gu ma pa dhi ni SA - SA ni pa ma ri gu ma ri sa.

Such simple picturisation of rAga with scalar treatment

is characteristic of tyAgarAja krti-s.

The total number of rAga-s found in dikshitar's krti-s number about one hundred and sixty. Special care has been taken to work beautifully into the text of the songs, the names of the rAga-s e.g. the line "samsArabhiItYApahEe" in the krti "SrI sarasvati namOstute" in Arabhi rAga. The rAga name Arabhi is very dexterously woven into the text of the song. Thus there are no doubts or disputes regarding the rAga-s of the krti-s of dikshitar. Rare rAga-s like mangalakaiSiki, KannaDabangAla, ArdradESI, mAruva, jayaSuddhamAlavi and mAHuri have been immortalised in the krti-s of dikshitar. Some of these rAga-s had existed even before the Trinity's period. dikshitar has brought out the archaic form of these rAga-s very effectively.

The rAga treatment of dikshitar is different from that of tyAgarAja. The musical structure consists of specific rAga phrases which are very effectively put together their and present a sound majestic musical statement.

e.g. the krti "tyAgarAja yoga vaibhavam" in Anandabhairavi rAga - tisra-Eka tAla.

s	,	s	p m	p	p	i	p	r	s	s	s	n	n	n	i
tyA	.	ga	ra.	.	ja	yo.	.	ga	vai	.	bha				
~~~~~															
n	d	,	n	s	n	s	n	s	,	i					
vam.....															

The above is just the first line of the pallavi of the krti. See how the phrases

"s , s", "p m p", "p r s n n" & "n d , n s" when joined together establish the rAga Anandabhairavi with all its grandeur.

SyAmA SAsTri has handled about thirty three rAga-s in his compositions. The rare rAga-s seen in his krti-s are karNATaka kApi, cintAmAni and kalgaDa. Like tyAgarAja and dikshitar, SyAmA SAsTri has not composed in the seventy-two melakarta rAga-s. rAga-s handled by SyAmA SAsTri are tODi, bhairavi, kAmbhOji, SankarAbharaNa and kalyANi. His treatment of Anandabhairavi rAga is unique. He has composed five krti-s in this rAga.

SyAmA SAsTri has his own style of presenting the rAga in the krti. There is a certain whirling movement of the rAga phrases in the musical structure of SyAmA SAsTri.

e.g. durusuga krpajUci - sAvEri rAga, Adi tAla

d r s d , r s n d p - p m p d l  
durusuga. krpajU. ci san tata

n d , m g r g r l l , s n d r r p m l l - gr.....

maro. gadhrdasari . ramunasalupuna nu.....

### TALA'S IN THE KRTI-S OF THE TRINITY

tyAgarAja has handled all the important tAla-s in his krti-s. The bulk of the krti-s are in Adi tAla. All the possible prastAra-s of Adi tAla are found in one or other of his krti-s. He was the first composer to have composed in deSAdi and madhyAdi which were popular in marAThi devotional songs.

Examples of deSAdi-tAla krti-s of tyAgarAja

enta veDukondu - sarasvati manOhari rAga

brOva bhArANA - bahudAri rAga

Examples of madhyAdi krti-s of tyAgarAja

glitArthamu - suraTi rAga

nAma kusumamula - SriIrAga.

A number of tyAgarAja krti-s are set in rUpaka tAla.

e.g. manasA etulOrtunE - malayamArutam rAga,

suJanajIvana - khamAs rAga.

Along with krti-s in miAra-cApu tAla. (e.g. "nidhi cAla sukhamA" in kalyANi rAga) there are also krti-s in tiSra-tripuTa tAla with specific accents on the first, fourth and sixth counts.

e.g. enduku daya rAdura - tODi rAga

e.g. gurulEka - gaurimanOhari rAga

tolijanmamuna - bilahari rAga

krti-s in miSra-jati jhampa tAla

dAcukOvalena, tODi rAga, munnu rAvaNa - tODi rAga.

Many krti-s of dikshitar are set in tisra Eka (Vilamaba kAla) and miSra-Eka tAla-s. The navargarha krti-s are in the sulAdi sapta tAla-s. dikshitar has composed in rare time measures like khaNda-Eka (e.g. Sri dumdurge - Srirajani rAga).

SyAmA SAsTri's krti-s are set in Adi; rUpaka, miSra-capu and tripuTa tAla-s. Rare tAla-s like tiSra-maThya and caturaSra-aTa are also handles occasionally. The krti structure in adi tAla is in such a manner that it can be sung in both oru-kAlai and reNDu-kAlai. In the rUpaka tAla, SyAmA SAsTri for the first time introduced the peculiar commencement of the krti-s after one akshara kAla (e.g. "himAdri sutE" in kalyANi rAga). He also gave new dimensions to the capu tAla. He not only reversed the tAla as 4 + 3, but also treated the tAla in yet another way as 2+3+2 in the same reversed pattern e.g. "ninuvina - pUrvakalyANI rAga (4+3)

"nannu bruvu lalita" - lalita rAga (2+3+2)

#### IDENTIFICATION OF COMPOSITIONAL STYLES OF THE TRINITY

After studying a number of different types krti-s of the Trinity we are able to identify the authorship of any krti of the Trinity and also define the compositional style of each composer with reasonable certainty, even when we hear the songs played on the instruments.

In tyAgarAja' krti-s there are musical phrases of various patterns and sizes in madhyama-kAla being inherent in the musical structure itself. These madhyama-kAla phrases are interspersed with sama-kAla phrases

e.g. "karuNA samudra"- dEvagAndhAri rAga. Oru-kAlai Adi tAla

p m p , m p d p l m , m g r , l , , r s r m ||

karuNA , sa. mu. dra. . . . . rA. ma.

g m g r g m , g r , s r g s l r s n d r s r , l

kA.va. vE. . . Sri . . . . rA. . ma. bha .

r m p , m g r m //

dra. . . . .

Along with the madhyama-kAla musical phrases, triKAla phrases are also sometimes found inherent in the basic musical structure of the krti.

e.g. , s n d , n d p , d p m g r , r s r g i g m , g r ,

koluvai.... yun... nA... DE. . .

The above is the beginning of the krti "koluvaiyunnADE" in dEvagāndhārī rāga, Adī tāla.

Another characteristic device of tyAgarāja is the presentation of sangati-s. Even in simple krti-s there are at least a few sangati-s. In krti-s like "cakkani r mArgamu" in kharaharapriya rāga, we find a special technique of presenting the basic theme itself with a different musical structure thus affording scope for developing fresh sangati-s from thereof.

muttusvāmī dīkshitar's compositional style is basically a vaiNika style. This style is characterised by a number of specific phrases with a certain flow of musical evenness. e.g. "kamalAmbAm bhaja rE" kalyāṇī rāga- Aditāla

g , m , p , , d d n p d , n , l  
ka. ma. lA . . . mbAm . . bhaja.

s , s n r s s n d l p , m d p m g r s , s r l l  
re . re. . . . . ma. . . . . na sa.

In the above example we see many specific phrases which have a uniform flow, along with the sahitya (text). The tempo of the krti is also slow with more gamaka-s and few sangati-s.

Another important aspect characteristic of dīkshitar's style is the presentation of glides or jaru-s (mIND of Hindustani music)

e.g. hiraNmayIm - lalita rāga - tiSra-Eka tāla.

/ d , m , , , g m r , , s l s n r s d , , , , r , l

hi. ra. . . Nma yIm.. la. . . kshIm. . . sa.

s , n , s , r , g , m , l l

da. . . bhaja. . . . mi

Syāmā Sāstrī's krti style has more emphasis on unfolding the potentialities of the tāla, while rendering the krti. In Adī-tāla he followed the same compositional style of some of the composers like pallavi gOpAlayyar, ghanam krshNayyar and kavi mAturbhUdayya.

e.g. pAlīṣcu kAmAkshi - madhyamAvati rAga

The musical structure is made of uniform phrases in sama kAla. There is usually a continuous flow of music without much pauses in between. There are more words in the sahitya with a few vowel extensions.

anupallavi of the krti "pAlīṣcu kAmAkshi;

s , , n , , p n s n p m r m r s l  
cA . . la . . bahu vidhamuga . . ninnu

s, r s s n s , r m p l n m , p , n , s l l

sa.dA. vE. Dukona.Tina yen . dE. la

In present day music we find that the compositional styles of the Trinity have been integrated. While it became a musical fashion long ago, to sing dikshitar krti-s like tyAgarAja krti-s presently even krti-s of Syamasastri are sung like a tyAgarAja krti. Such integrations of the great styles of the Trinity result in the loss of the grand individuality of the composer and krti-s of dikshitar and SyAMA SAsTri become a mere nomenclature. It is tyAgarAja's compositional style in his krti forms that continues to be popular.

## LESSON NO. 11

## SEATS OF MUSIC

tañjAvUr, tiruvidAnkUr, maisUrU, madarAs

## Introduction:

Academic, intellectual and cultural activity in a country flourishes only when the country is economically and socially developed. And in a country usually there are certain prominent cities whose economy is sufficiently strong and where the geographical conditions are congenial for intellectual and cultural activity. Such cities become centres for learning and pursuit of academic interests. Music and other art forms become main interest of pursuit in these centres. The greatest source of encouragement for such pursuits come from the rulers of the region who not only extend patronage to the artists but cultivate such pursuits themselves.

Any city or region which flourishes as a seat of music, has not always been one nor does it continue to be one always. Geographical, economic and political factors can always cause shifts in seats from one region to another. Vijayanagaram kingdom was economically and culturally very rich before the 17th century. Then the Tanjore (as British rulers had referred to it) or tañjAvUr country after glorious period under the cOza-s got a great thrust as a seat of culture in the 17th, 18th and 19th centuries. In the west coast, with the artistically motivated King svAti tirunAL patronising artists, the tiruvidAnkUr or Travancore state became a seat of music. Musicians from all over the South thronged at the court of tiruvananthapuram. 19th century saw maisUru due to the patronage extended by the voDeyAr Kings, emerge as a seat of music. On the other hand with the establishment of the British rule in entire India, madarAs became an important city and centre of activity. With madarAs becoming administrative and business headquarters and with the decline of marATHa rule in tañjAvUr, madarAs emerged as a seat of music.

In this lesson attention will be focussed on four seats of music namely, tañjAvUr, tiruvidAnkUr, maisUrU and madarAs. Mention must however be made of all the seats of music in south India in the last three centuries.

- |                 |                   |                    |
|-----------------|-------------------|--------------------|
| 1. bobbili      | 6. pitApuram      | 11. tiruvidAnkUr   |
| 2. eTTayyapuram | 7. pudukkoTTai    | 12. uDaiyArpAlayam |
| 3. kArvETnagar  | 8. rAmanATHapuram | 13. vEnkaTagiri    |
| 4. madaras      | 9. Sivaganga      | 14. vijayanagaram  |
| 5. maisUru      | 10. tañjAvUr      |                    |

The main areas of activity that we look for in a seat of music could be enumerated as below.

1. The patrons
2. The musical luminaries - performers, composers, musicologists
3. Allied arts - dance drama karikatha etc
4. Musical festivals, Music institutions etc.

### 1. tañjAvUr as a Seat of Music

With perennial rivers like kAVeri flowing and blessed by plentiful rains, tañjAvUr had an ideal geographical location. From the period of cOza kings, the district of tañjAvUr had seen a lot of musical activity. However the rich tamizh tradition based on the pAN-pAlai system made way for the samskrta based tradition brought in by the telugu nAyaka kings. The dance tradition too flourished though there was excess influence of Andhra and Maratha during the respective rules. harikathA too developed here with mahArashTrian influence. The caturdaNDI system of AlApa, ThAya, prabandha and gIta blossomed here. Many musicological and dance works like sangItasudhA, caturdaNDIprakASika and sangItasArAmrta were written. Many musicians from other regions visited the courts. These highlights will be listed below.

#### I. Royal patrons

1. King rAjarAja cOza
2. King raghunAtha nAyaka(1600-1634)- vINA performer and author of sangItasudhA, created new rAga-s like jayantasEna.
3. King vijayarAghava nAyaka(1633-1673)-a poet and composer of yakshagAna-s.
4. King SAhji-II (1684-1712)- composer of prabandha-s (gEyanaTaka-s), writer on rAga-lakshaNa.
5. King SarabhOji-I (1712-1728)
6. King tulaja-I (1728-1736)- writer of sangItasArAmrta, composer of geyanataka.
7. EkOji-II (1736-1739)
8. King pratApasimha (1737-1763)- composer of Marathi dramas.
9. King tulaja-II (1763-1787)
10. King amarasimha (1787-1798) composer of Marathi dramas
11. King SarabhOji-II (1798-1832) set up the famous Sarasvati Mahal Library, composer of kuravañji and lAvANi-s.

#### II Prominent composers of tañjAvUr region

##### a. Tevaram :

1. tirujñAnasambandar
2. tirunAuvukkarasar
3. sundaramUrTi nAyanAr



## b. Bhajana songs:

1. bOdhdendra sadguru svAmigal
2. tiruvisanallur srIdhara venkaTESa ayyavAl
3. vaikuNTha SAstri
4. sadASiva brahmEndra
5. venkaTarAma sadguru svAmi.

## c. Classical musical forms:

1. kshEtrajña (padam-s)
2. peddadAsari (kirtana)
3. sOmakavi
4. vAsudEvakavi
5. rAmabhArati (tamiz padam-s)
6. melaTTur vIrabhadrayya - svarajati-s, varNa-s, kirtana-s
7. kavi mAtirbhUtayya - padam-s and yakshagAna-s
8. vINa kALahastayya
9. kuppusvAmi ayya
10. paccimiriyam Adappayya
11. pallavi gOpAlayyar (kirtana)
12. venkaTarAmayya
13. soNTi venkaTasubbayyar
14. UttukkADu venkaTasubbayyar
15. rAmasvAmi dikshitar - krti-s, rAgamAlika-s
16. pallavi doraisvAmi ayyar - varNa-s, krti-s
17. tyAgarAja
18. SyAmA SAstri
19. muttusvAmi dikshitar
20. subbarAya SAstri
21. aNNAsAami SAstri
22. tarangambADi pañcanadayya
23. cinnasvAmi dikshitar - also a performer
24. bAlusvAmi dikshitar - also performer
25. vINai kuppayyar
26. paidAla gurunUrti SAstrigal
27. gOpAlakrshNa bhArati
28. Anai - ayya
29. vaidIsvarankOyil subbarAma ayyar
30. vINa perumALayya - varNa-s and also a performer
31. muvvAnallur sabhApatayya - pada-s
32. tañjai nAlvar: ponnayya, cinnayya, SivAnandam & vaDivElu
33. mahA vaidyanAthayyar

d. Composers of nATaka-s, nrtya-nATaka-s, gEya-nATaka-s, yakshagAna-s, kuravaiji-s

- |                         |                                 |
|-------------------------|---------------------------------|
| 1. girirAja kavi        | 2. melaTTur venkaTarAma SAstri  |
| 3. aruNacalakavi        | 4. nArAyaNa tirtha              |
| 5. pApavinASA mudaliyar | 6. kOTTayur Sivakozundu dESikar |

## III. Prominent Performers

1. gOVindaSivan
2. sabhApati
3. vINa kALahasti ayyar

4. soNTi venkaTamaNayya
5. jagannAtha bhaTgOsvAmi (taus or bAlasarasvati)
6. tirukkODikkAval krshNayyar (violin)
7. pallavi sOmu bhAgavatar of talaijñAyar
8. Dolak nannu miA
9. Sarabha SAstri (Flute)
10. mahAdEva naTTuvanAr (Clarinet)
11. sakharAma rAo (Gottuvadyam)
12. tsallagAli vIrAgahvayya (Vocal)
13. tsllagAli krshNayya (vINA)
14. mrdangam NARayaNasvAmi appa
15. cembannArkoyil rAmasvAmi (nAgasvaram)

#### IV. harikathA performers

1. tañjAvUr krshNa bhAgavatar
2. varahUr gOpAla bhAgavatar
3. paNDita lakshmaNacAr
4. tiruppayaNam pañcApakESa bhAgavatar
5. sUlamangalam vaidyanAtha bhAgavatar
6. mAnguDi cidambara bhAgavatar

#### V. Places noted for music festivals

1. tiruvaaiyAr - Festival of tyAgarAja
2. tiruvisanallUr - Festival of ayyAVAL
3. tiruppUnturutti - Festival of nARayaNa tIrtha
4. gOVindapuram - Festival of bOdhdEndra sadgurusvami
5. marudAnallUr - Festival of sadgurusvAmi

#### VI. Places associated with bhAgavatamElanATaka and other dance-drama festivals

- |                    |                 |
|--------------------|-----------------|
| 1. melaTTUr        | 2. sUlamangalam |
| 3. SAliyamangalam  | 4. nallUr       |
| 5. tEpperumAnallUr | 6. UttukkADu    |

#### VII. Musical forms developed

- |                       |              |
|-----------------------|--------------|
| 1. pada               | 2. krti      |
| 3. svarajati          | 4. jatisvara |
| 5. varNa(tAna & pada) | 6. tillAna   |
| 7. ciTTa-tAnam        |              |

#### VIII. lakshaNagrantha-s

1. sangItasudhA of raghunAtha nAyaka & gOVinda dikshitar
2. caturdaNDiprakASika of vEnkaTamakhi
3. rAgal-lakshaNam of SAhji
4. sangItasArAmrta of tulaja

#### IX. Development of significant musical and musicological concepts

1. AlApa paddhati

2. pakkaSaraNi mArGa for vINA
3. 72 mElA scheme

#### X. Sculptural representation of musical significance

1. rAmasvAmi Temple, kumbhakONam - vINA with frets  
sculpturally represented
2. SaktiSvanESvara Temple, paTTiisvaram - Sculpture of a  
lady playing vina with 10 frets.
3. dArAsuram - Sculpture of a figure playing vINA.

Thus we find that tañjAvUr has been a very fertile seat of music. Even a mere listing of events and persons is so long that a descriptive treatment of the subject would take volumes.

#### 2. tiruvidAnkUr (TRAVANCORE) AS A SEAT OF MUSIC

tiruvidAnkUr or Travancore -- or kErala in general has been the repository of and has preserved the best of Indian Music, performance and scholarly writings. The Vedic chant of rk and yajur and the singing of sAman have come down in a separate tradition by the nambUdri brahmins. The ancient dramatic tradition of Sanskrit source, namely kUDiyATTam is still surviving in all its richness. The tradition of singing gItagOvinda of jayadeva to the accompaniment of iDakka is still observed in the temples of kErala and goes under the name, 'sOpAnam'. The manuscripts of ancient works on music and allied subjects like, dattilam, brahaddESI, abhinavabhArati commentary on nATyaSAtra, sangItasamayasaRa etc., though written in other parts of India were preserved only in kErala and were published under the Royal patronage in Tiruvidankur.

Though the intense musical activity in Kerala has remained in the shadow, the rule of King svAti tirunAL made the country aware of tiruvidAnkUr's contribution to music and attracted musicians and scholars from other parts of the country. And further the classical South Indian music in its present form was introduced only during the time of svAti tirunAL in tiruvidAnkUr and since then it has been preserved as well as nurtured.

##### I. Patrons:

- 1) King mArtANDa varma (1729-1758)
- 2) kArtika tirunAL rAmavarma mahArAja
- 3) King svAti tirunAL (1813-1847).

Though Kings prior to him are known to have encouraged arts, the first name that is usually mentioned is that of Svati Tirunal. He was a composer, performer and a poet.

- 4) King Ayilyam tirunAL
- 5) mUlam tirunAL
- 6) State Sangita Nataka Akademi.

## II. Prominent composers:

### a. Dance-drama etc.

1. mAnavEda, 17th century author of Krishnagiti
2. rAMapurattu vAryAr, author of bhashAshTapadi
3. rAMaPANI vAdE, author of Sivagiti
4. kuñcan nampiyAr author of tuLLal forms
5. kOTTayam kEraLa varma
6. iRaiyyamman tampi - ATTakathA-s
7. kuTTikuñju tañkacci ATTakathA-s, tiruvAtiraippaTTu and kurattippaTTu
8. mahAkavi kuTTamaTTu kuñjukrshNa kurU.
9. manavikraman eTTan tampurAn - krshNashTapadi and kirtyashTapadi.

### b. Classical songs

1. iRaiyyamman tampi- varNa-s, kirtana-s & padam-s
2. svAti tirunAL - varNa-s(tAna and pada), kirtana-s, padam-s, rAgamAlika-s, svarajati-s, upAkhyAna-s.
3. K.C.Kesava Pillai (1868-1913) - Devotional and philosophical songs, rAgamAlika \$10ka-s
4. nIlakanTha Sivan (1839-1900)- kirtana-s and songs for harikathA-s.
5. T. lakshmaNa piLLai (1864-1960)- kirtana-s in tamiz
6. eNNapADam venkaTaramaNa bhAgavatar - kirtana-s and gEya-nATaka-s
7. pAlakkADu paramESvara bhAgavatar
8. rAJarAJa varma kOyil tampUrAn
9. koDungalUr kuñjukuttaN tampurAn
10. kEraLa varma valiya kOyil tampurAn
11. mukkoLakkai mARAR
12. pazantattu Sankaran nambUdiri
13. rANi rukmaNi bAl
14. yOgAnanda dAsa

## III. Prominent Performers

1. shaTkAla gOVinda mARAR - capacity to sing in six degrees of speed and is said to have met Tyagaraja
2. mullamUDu bhAgavatar-s - Over fifty persons appointed to singing in the palace every-day at specified hours and at the padmanAbha svAmi temple during festivals.
3. pAlakkADu paramESvara bhAgavatar - chief of the palace musician
4. vaDivElu
5. mErusvAmi
6. kOyambattuR rAgava ayyar
7. muttayya bhAgavatar.

## IV. Theoretical works

1. svaratAlAdilakshaNam
2. sangIta-vidhikaL
3. sangItaUDamaNi
4. tAlavidhikaL
5. tAlaprastAra by rAmapaNivaDA
6. sangItacandrikai by AttUr krshNa pishAroTi (1867-1964)
7. sangItakalpadruma of muttayya bhAgavatar

## b) Books having collection of songs:

1. bAlAmrtam of s.ranganAtha ayyar (1917) - containing in notation 125 songs of svAti tirunAL.
2. sangItarangam of S.ranganAtha ayyar containing songs of tyAgarAja, dikshitar and kshEtrajña
3. sangItakrtayaH (songs of svAti tirunAL) - sAmbaSiva SAstri
4. svAti tirunAL krtikaL - K.cidambara vAdyAr (1916)
5. sangItasudarSanam - mainly krti-s of dikshitar
6. sangItaguNadarSam of N.venkaTAcalam ayyar (6 tAnavarNA-s 25 krti-s of Trinity and paTTaNam subrahmaNyayyar)

## V. Institutions

## a. Educational:

1. svAti tirunAL College of Music
2. Music Academy, tiruppuNitura
3. Music Academy, pAlakkAdu

## b. Organising music concerts:

1. The svAti tirunAL sangIta sabhA, tiruvanantapuram
2. The Fine Arts Society, erNAkuLam
3. The sadguru sangIta sabhA, kOzikkODu

In recent times propagation of svAti tirunAL's songs has been done extensively. Other composers and musicians of great repute have also come in to lime light.

## 3. maisUru AS A SEAT OF MUSIC

maisUru became an important musical centre during 19th and 20th centuries. It was during this period that many eminent musicians and musicologists made maisUru their home and many Vidvans from other states also visited this place.

The Patronage extended to music by the rulers of maisUru was mainly responsible for the enormous musical activity here. The kings who ruled over maisUru during this period are:

1. krshNarAja vodeyAr-III (1797-1868)
2. cAmarAja vodeyAr (1868-1894)

3. krshNarAja vodeyar IV (1895-1940)
4. jayacAmarAja vodeyar (1941-1950)

These rulers were not only patrons but also were themselves musicians, composers and musicologists. The rulers adopted various measures to encourage music. They appointed musicians, both vocloists and instrumentalists in their court, paying monthly honorarium. Prominent vocalists who adorned the court were maisUru sadASiya rAo, biDaram krshNappa, cinnayya (one among tañjAvUr nAlvar) maisUru vAsudEvAcAr, karigiri rAo and muttayya bhAgavatar.

vaiNika-s who adorned the court were vINA sAmbayya, vINA SeshaNNa, subbaNNa padmanAbhayya, venkaTagiriappa and dorasvAmi ayyangAr.

Players on other instruments like violin, gOTuvAdyam, tabala, kañjira etc. were also appointed. cauDayya, a pioneer in playing 7 stringed violin, gOTuvAdyam nArAyaNa ayyangAr, kañjira rAdhAkrsNa ayyar, tabala rangappa and many others were Court vidvans.

Besides South Indian musicians, North Indian musicians like Ustad FaiyAz khAn, vilAYat khAn, barkattulla khAn, hafiZ khAn, hussian khAn, gOhar jAn and Western musicians like Defris Otto Schmidt and narasinga adorned the court.

Besides appointing musicians in the court the rulers honoured them with titles like gAyaka-SikhAmaNi, vaiNika-SikhAmaNi, gAna-viSArada, sangIta-SAstra-viSArada, vaiNika-pravINA according to their specialisation in the various spheres of music.

Thus the following musicians were honoured with the titles as follows:-

1. gAyaka-SikhAmaNi - muttayya bhAgavatar
2. vaiNika-SikhAmaNi - vINA SeshaNNa
3. vaiNika-pravINA - vINA subbaNNa
4. sangIta-ratna - T.cauDayya
5. gAnaviSArada - biDaram krshNappa
6. sangIta-SAstra-viSArada - hulugur krshNacAr
7. kinnari-vidvAn - hulugur KrshNacAr

The other musicians who were honoured by the rulers were:

1. periya vaitti
2. cinna vaitti
3. mAnambucAvaDi venkaTasubbayyar
4. pallavi SEshayyar
5. vINA kuppayyar
6. paTTaNam subrahmaNya ayyar

Grants of land and houses were given to the needy

musicians. vINA padmanAbhayya the court musician was given a house at maisUru.

Composition in composing songs were held and prizes awarded.

A Music school was started in the palace to give opportunity to all those who were interested in music to learn under senior vidvAn-s.

Musicians were provided financial assistance to conduct important celebrations like marriage, upanayanam etc.

Books on music were collected and preserved in the Royal Library.

The patronage extended to music by the rulers enabled the musicians composers and musicologists to display their knowledge and contribute to the art of music. maisUru sadASiva rAO who was the court vidvAn during the time of krshNarAja voDeyAr-III is a well known composer. In his pada 'E maguva' in dhanyasi rAGA he refers to his patron.

vINA SeshaNNA a descendant of paccimriyam Adiappayya was a famous vaiNika. For the nicety of his touch and the mastery of technique of play and for his extraordinary gifts in playing the flageolet notes on the vINA he was unequalled. He has composed numerous pieces and his tillAnA-s have become justly famous.

maisUru vASudEvAcAr, a prolific and versatile composer, has composed varnas, krti-s, rAGamAlika-s and tillAnA-s.

karigiri rAO, the composer of 'nIvE pAliñcarA' in cakravAka and the krti 'nenaruñcarA' in mOhana rAGA, is also a musicologist and is the author of the work 'gAnavidyA-rahasya-prakASini'. rudrapaTNam venkaTaramaNayya, a well known composer of varNa-s and other compositions, lived at maisUru during this period. His varNam in nAYaki and kEdAragaula reveal his scholarship.

#### Royal Musicians

Among the rulers krshNarAja voDeyAr-III was not only a composer but also the author of the works "SrI tattvanidhi" and "sAra-sangraha-bharata". The last ruler jayacAmarAja voDeyAr is famous as composer and is said to have composed about 100 krti-s. "SrI jAlandhara" in gambhira-nATTai, "cintayAmi jagadamba" in hindOLA and "SrI mahAGaNapatim" in aThANA are famous krti-s among his compositions.

#### Musical Sculptures at maisUru

Temples in maisUru famous for Musical Iconography. The sculptures of musical instruments in haLEbIdu and bElUru and the sculpture of a lady playing a bowed instrument in

the agastISvara temple at tirumakUDalu, narasipuram, in maisUru state are of historical value. The temples at haLE Alur, sOmanAthapura and mElkOTE contain sculptures of musical importance.

There is a painting of violin being played by a concert party on the outer wall in the corridor of daria daulat in SrIrangapaTTaNam. The date of the painting is 1784. This proves that before the advent of the violin in Madras it became a popular instrument in maisUru during the reign of Tipu sultan.

maisUru is also noted for the manufacture of musical instruments.

#### 4. madarAs AS A SEAT OF MUSIC

madarAs emerged as a Seat of Music with tafjAvUr was gradually fading as an important centre. The reasons were political too as the British rulers gave importance to madarAs. For economic reasons people shifted to madarAs. madarAs continues to be a seat of music and is perhaps the chief seat of music in the country.

##### 1. Patrons

Apart from the government patronage that artists received after Independence there were other patrons too.

1. kOVUr sUndara mudaliyAr - tyAgarAja visited him and stayed at his house in the George Town area.
2. maNali muttukrshNa MudaliyAr
3. maNali venkaTakrshNa (cinnayya) mudaliyAr
4. rAja Sri rAmasvAmi mudaliyAr
5. rAja aNNAmalai ceTTiyAe

In the 20th century, Industrial houses too come forward to generously patronise musicians and music institution.

#### II. Prominent composers of classical songs

1. paidAla gurumUrTi SAstri - gita-s
2. vINa kuppayyar - disciple of tyAgarAja and composer of krti-s, varNa-s
3. tiruvoRRiyUr tyAgayyar - son of vINaI kuppayyar and composer of varNa-s and krti-s
4. kottavAsal venkaTarAmayyar - varNa-s
5. taccUru singarAcAryulu and cinna singarAcAryulu - tAna varNa-s and krti-s; also performers.
6. pallavi SEshayyar - krti-s, varNa-s, tillAna-s; also a performer
7. paTTaNam subrahmaNya ayyar - krti-s, varNa-s



8. K.V.SrInivAsa ayyangAr
9. pApanASam Sivan
10. kOTISvara ayyar
11. maisUru vASudEvAcAr
12. vINAI krshNamAcAri
13. B.N.bAlasubrahmaNyam
14. ponnayya piLLai - also performer
15. (Tiger) K. varadAcAriyAr - also performer.

### III. Prominent performers

#### a. Vocal:

pAlakkADu anantarAma bhAgavatar,	tenmaTam narasimhAcAriyAr
tenmaTam varadAcAriyAr	maSiIamaNi mudaliyAr
VENU	bangalUru nAgaratnamMAL
muSiRi subrahmaNya ayyar,	ariyakuD i rAmAnjua ayyangAr,
kAlidAs nIlakanTha ayyar.	G N bAlasubramaNyam

#### b. Violin:

varahUr muttusvAmi ayyar,	marungApuri gOpAlakrshNayyar
dVArAm venkaTasAmi nAyudu,	tiruvAlangADu sundarESa ayyar
pApA venkaTarAmayya,	parUr sundaramayyar.

#### c. vINAI:

kAlahasti vINAI venkaTasvAmi rAju,  
vINAI dhanammAL  
kAraikkudi sAmbaSiVa ayyar.

#### d. Mrdangam:

pazani subrahmaNya piLLai,  
pAlakkADu maNi ayyar  
kAraikkudi muttu Ayyar.

### IV. Organising of music concerts

#### a. Individuals-

1. vINAI kuppayyar and tiruvoRRiyUr tyAgayyar at mutyAlpeTTai
2. taccUru singarAcAryulu Brothers - rAmanavami festival
3. jOsYar nalla subbayyar - krshNa jayanti utsavam
4. guruvapAdam AcAri (a goldsmith and a disciple of tiruvoRRiyUr tyAgayyar) - Arudra utsavam
5. tiruvEngaDACAryar - navarAtri utsavam
6. jalatarangam ramaNayya ceTTiyAr - rAmanavami utsavam

#### b. Insitutions:

1. The jagannAtha bhakta sabhA
2. Sri Krishna Gana Sabha
3. pArthasArathi svAmi sabhA
4. Madras Music Academy (also conducts theoretical

discussions)

5. Tamizh Isai Sangam (----do ---)
6. Indian Fine Arts Society (-----do-----)
7. Iyal Isai Nataka Manram

#### V. Educational Institutions

1. Teachers College of Music Academy
2. Kalakshetra
3. Centre College of Karnatak Music -- (Presently Tamizh Nadu Govt. Music and Dance College)
4. University of Madras - Indian Music Department and affiliated Queen Mary's College.

#### VI. Publications

##### a. Books

1. sangItasarvArthasAra sangraham - vINA rAmAnuja
2. Hindu Music Self Instructor - T.M. venkaTESa SAstri
3. Oriental Music in European Notation - A.M. cinnasvAmi mudaliyAr
4. gAnavidyA-saṅgIvini - C.tirumalayya nAyudu
5. tyAgarAja hrdayam, gAnabhAskaramu and other works of K.V. SrInivAsa ayyangAr
6. Books of P.SAmbamUrthi
7. Sri krtimaNimAlai by rangarAmAnuja ayyangAr.

##### b. Journals and Magazines:

1. sangItasatsampradAya dIpikA
2. nAradar by nAradar SrInivAsa rAo
3. naTTiyam by ranjan
4. Journal of the Music Academy, madarAs
5. paN-ArAycci Arikka.

#### VII. Miscellaneous:

1. sangIta vAdyAlaya - Development Centre for musical Instruments.
2. Musical Instruments section in Madras Government Museum
3. Tiger cave, near Mahabalipuram has a flat rock with a small rectangular chamber-scooped out. The place might have been used as a concert dais with open space in front used for the audience to sit.

In recent times, that is in the last thirty years new developments have taken place in madarAs in all the aspects and madarAs is emerging as a stronger seat of music.

## LESSON No.12

## Ancient tamiz music

a. paN - tiram

tolkAppiyam, the ancient tamiz work on grammar speaks of specific paN-s for each of the five lands, namely, kuriñji, mullai, marudam, neydaI and paIai. Later, we have references to paN-s in the Sangam literature, namely, the eTTuttogai and the pattuppATTu.

paN, in general is a melodic base or a tune perhaps similar to rAgam. It consists of seven or less number of narmbu-s (svara-s). In particular paN has seven svara-s while tiRam is a derivative. paNNiyattiRam has six svara-s, tiRam has five while tiRattiRam has four svara-s.

On the musical side, the earliest reference to paN-s having been used for music is found in the songs of karaikkAl ammayyAr in which paN-s like naTTapADai, indaLam, are mentioned. In paripADai we hear of nErtiRam, paIaiyAz, gAndhAram etc. Later in tEvAram 23 paN-s are mentioned. These are -

naTTapADai	takka-rAgam	pazantakka-rAgam
naTTa-rAgam	cevvazi	kuRiñji
mEgharAgakuRiñji	andALikkuRinñji	vyAzakkuRinñji
kolli	kollikauVANam	gAndhAram
piyandaigAndhAram	indaLam	sAdAri
kauSikam	takkeSI	centurutti
puranIrmai	pazampañjuram	pañcamam
gAndhAra-pañcamam	SIkAmaram.	

There are some paN-s which are not found in the songs of tEvAram but only in the songs of divyaprabandham. These are - nauvaLam, andALi, toDi, kavvaNAm, piyandai, kuRaNDi, mudirna indaLam.

SalaraPaNi is again a paN not found in tEvAram but in the tiruviSaippa which belongs to the 9th tirumuRai.

In the employment in temple rituals, paN-s have been classified according to the time of their use during a day. They are -

- padal-paN - to be employed during the day  
 e.g., pañcamam, puRanIrmai, kauSikam, gAndhArapañcamam, pazampañjuram, sAdAri, naTTapADai
- iravup-paN - to be employed during the night  
 e.g. SIkAmaram, vyAzakuRiñji, kolli, mEgharAgakuRiñji.
- podup-paN - to be employed commonly, any time  
 e.g., cevvasi.

The chart below gives the modern rAga equivalents for the ancient paN-s.

tamiz paN-s	rAga-s
pañcamam	Ahiri
SIkAmaram	nAdanAmakriya
puRanIrami	bhUpAla
vyAzakuRiñji	saurAshTra
kauSIkam	bhairavi
centurutti	madhyamAvati
gAndhArapañcamam	kEdAragauLa
AndALikuRiñji	sAmA
takkESi	kAmbhOji
cevvazi	yadukulakAmbhOji
pañcamapñjuram	SankarAbharaNam
kolli	navarOj
mEgharAgakuriñji	nIlAmbari
naTTapADai	gambhIra nATTai
naTTarAgam	kAmavardhani
pazanttakkarAgam	SuddhasAvEri
piyandai gAndhAram	navarOj
indaLam	nAdanAmakriya

The lexicon "pingala-nigaNTu" mentions 103 paN-s.

#### b. MUSICAL INSTRUMENTS IN ANCIENT tamiz MUSIC

Description of musical instruments is found in many of old treatises. In the cilappadikAram we find that the musical instruments were classified into 5 groups - Skin, Wind, String, human voice, metallic. These were used in different occasions by different people. In the arangERRukkAdai of cilappadikAram three varieties are used for the accompaniment to mAdhavi's singing. They chose the materials carefully and use them with minute care.

##### Wind instruments

According to Dr. U.V. svAminAtha ayyar the first instruments which came into existence was the flute or (vEnkuzal). The flute was very popular because the sound produced was pure and clear. ADiyArkkunallAr, in his commentary to cilappadikAram, describes the manufacture of flute and how it was played. In "pattuppATTu" information is given about flute and other instruments. In the "mUvar tEvAram" also we get some references to the kuzal, tuDi, conch and drum.

##### Stringed instruments

Passing on to the yAz we find that this instrument was the one which was much in use. pEriyAz, makara-yAz, sagODa-

yAz and sengOTTu-yAz. These yAz-s had 21, 19, 14 and 7 strings respectively. The Adi-yAz is said to have had 1000 strings. The bEri-yAz and Siri-yAz were used originally by the tamiz and SakODa and makara-yaz came into vogue in the early centuries of the christian era. Then by means of the fingers 52 rAga-s were played on kicaka-yAz. From the puranAnUru we get some information regarding Siri-yAz.

We get references to the yAz in pingala-nigaNTu, divAkaram, tEvAram and tolkAppiyam. The different names given to the yAz in divAkaram and pingala-nigaNTu are tantri, vINA, kinnari, vipaŋci, anusura etc. We find mention of 4 kinds of yAz - pEri, sakOTa, makara and sengOTTu yazh in both these works. Another string instrument mentioned in kallADam is the tumburu. nArada was also associated with playing the tumburu. The reference to tumburu is of great importance to the students of music. For the first time it is mentioned during sangam period (1st and 2nd cent AD). The importance of the tumburu lies on the fact that it came to be used as a Sruti for instrumental music. All rAga-s came to be sung from the same tonic from the time of the tumburu. It is only from that time that the Sruti instrument became important because the flute was tuned each time the rAga changed.

#### Skin instruments

aganAnUru gives a list of the skin instruments. Altogether there are 39 and they came under 7 heads. To mention a few -- agamuzavu, puramuzavu,

In purananru a reference is made to muzAu. During dance performance muzAu accompanies along with vINA. There are many references to various kinds of drums used by tamiz-s in pingala-nigaNTu and divAkaram. In addition to those mentioned in divAkaram, pingala muni gives the names of some more percussion instruments like perili, taTTi, taDAri. Other instruments played are iDakki, paDakam, muzavu, tuDi, taNNumai, mattaLam, ciruparai, karaDikai and muntai.

#### Classification of instruments according to their utility

Religious purposes:- The flute was used as an accompaniment to the singing of the veda-s. The yAz and flute were played during the festivals. iDakkai was used on the day of

It is said that women, during confinement, played on the yAz to invoke the blessing of God.

Battle:- The kAhaLam or the big flute, the pambai, paRai and the vira-murasu were used for this purpose. As mentioned earlier, the vira-murasu was played when the king

went out for the battle, while the battle was going and when he came back victorious.

### Instruments used in Different Lands

The people of different lands namely, pAlai, kuRiñji, marudam, neydai and mullai have different instruments to be used for all occasions.

In the pAlai or desert land tOl-paRai and the pAlai yAz were used.

In the kuRiñji lands the kuRiñji-paRai, also known as arulior sirupaRai, is used as an accompaniment for dancing and other tribal functions. The kurai-kUttu, a dance peculiar to the land was performed to the accompaniment of this drum. They have their kuRiñji-yAz also.

In the marudam lands the marudap-paRai or kiNai and the maruda-yAz are used.

In mullai land, the mullai-yAz and in neytal land, neytal-yAz are used.

The kañja-karuvi known as cymbals were used to mark tAlam.

Sacrifice:- The tyAga-murasu as the name indicates was used for the purpose of conducting sacrifices. It was beaten while the sacrifice was being performed. The veRiyATTu-paRai was used by the kuRiñji people in the sacrificial ground.

Accompaniment for dancing : In the first song of tirujñAnasambandar we are told that the flute was used as an accompaniment for the dance of Siva. The yAz, taNNumai, and flute were used for mAdhavi's dancing.

The muzavu was used as an accompaniment for dancing.

For soothing or scaring away animals, yAz, kuRiñji-paRai, kombu, kuzal, pAlai-yAz, panRi-paRai were used.

## LESSON NO. 13

## pannirutirumuRai

panniru-tirumuRai is the collection of 12 different types of works composed by various authors. The word "panniru" denotes the number 12 while "tirumuRai" is the canonical text in the tamiz Saiva sect.

a) Out of the panniru-tirumuRai (tEvAram, tiruviSaippA, tiruppallANDu, tirumandiram, works of kAraikkAl ammayyAr and periyapurANam) tEvAram is made up of seven tirumuRai-s.

The first, second and third comprise tirujAna-sambandar's tEvAram hymns.

Fourth, fifth and the sixth consist of the tEvAram songs of tirunAvukkarasar.

The seventh tirumuRai consists of the tEvAram of sundarar.

tEvAram can be split as "tE" and "Aram", meaning "a garland of songs sung in praise of the lord".

b) The tiruvAcakam and tirukkOvaiyar belong to the eighth tirumuRai.

c) The ninth tirumuRai is named Tiruvisaippa and the hymns are composed by nine authors namely -

tirumALLigaittEvar  
karuvUrttEvar  
kaNDARAdittar  
tiruvAliyamudanAr  
cEdirAyar

cEndanAr  
pUndurutti nambikADa nambi  
vENATTaDigal  
puruDOttama nambi

tiruppallANDu of cEndanAr is also placed in the ninth tirumuRai.

d) tirumUlar's tirumandiram belongs to the 10th tirumuRai

e) 11th tirumuRai consists of collection of poems by many poets.

f) The 12th tirumuRai consists of hymns of cEkkizAr.

The above hymns were collected and compiled by nambiANDar nambi in the 11th Century. panniru-tirumuRai hymns are recited in Saivite temple on important days.

The tirumuRai hymns are songs in melodies called paN. There are 23 paN-s. Each paN has an equivalent or a corresponding rAga. The hymns of tirumuRai are set in the tune of the paN-s. They are,

tamiz paN-s

rAga-s

paAcamam  
SikAmaram

Ahiri  
nAdanAmakriya

puRanIrami  
 vyAzakuRiñji  
 kauSikam  
 centurutti  
 gAndhArapañcamam  
 AndALikuRiñji  
 takkESi  
 cevvasi  
 pazampañjuram  
 kolli  
 mEgharAgakuRiñji  
 naTTapADai  
 naTTarAgam  
 pazanttakkarAgam  
 piyandai gAndhAram  
 indaLam

bhUpAla  
 saurAshTra  
 bhairavi  
 madhyamAvati  
 kEdAragaula  
 sAmA  
 kAmbhOji  
 yadukulakAmbhOji  
 SankarAbharaNam  
 navarOj  
 nIlAmbari  
 gambhIra nATTai  
 kAmavardhani  
 SuddhasAvEri  
 navarOj  
 nAdanAmakriya

#### tirumuRai -1

* In the 1st tirumuRai of songs of tirujñAnasambandar, there are

22 padigams set in paN naTTapADai  
 24 in paN takkarAgam  
 12 in paN takkESi  
 24 in paN kuRiñji  
 25 in paN vyAzakuRiñji  
 7 in paN mEgharAgakuRiñji  
 1 padigam in yAzmUri

Since yAzmUri is same as mEgharAgakuRiñji, the total comes to 7 paN-s and 136 tiruppadi-gam-s. The above paN-s have been sung in about 98 shrines by tirujñAnasambandar.

It is said that out of the 23 paN-s, jñAnasambandar has composed hymns in about 22 paN-s.

#### tirumuRai -2

There are 122 tiruppadi-gam-s in the second tirumuRai. These are composed in 6 paN-s. tirujñAnasambandar has mentioned 96 shrines in his padigam-s. He has composed --

39 padigam-s in paN indaLam,  
 14 in paN SIkAmaram,  
 29 in paN gAndhAram,  
 14 in paN piyandaigAndhAram,  
 16 in paN NaTTarAgam &  
 10 in paN cevvasi.

Out of these padigams, five padigam-s are mentioned as aRpuda tirupadi-gam-s. They have been composed  
 a) at tirumarugal, a place in which jñAnasambandar saved a



boy from a snake bite.

b) at tirumaRaikkADu, where he made the door close by singing a hymn

c) at mayilApUr, a place where he transformed the ashes into a girl by singing "maTTiTta punnayam".

The second tirumuRai is said to have got 12 kaTTaLai-s. It is distributed in such a way that there are -  
 4 kaTTaLai-s in indaLam,  
 2 in SIkAmaram,  
 3 in piyandai-gAndhAram,  
 2 in naTTarAgam and  
 1 in cevvasi.

#### tirumuRai -3

jñAnasambandar in the third tirumuRai visits 84 shrines and has composed 125 padigam-s in 9 paN-s. There are --  
 23 padigam-s in paN gAndhArpañcamam,  
 18 in paN kolli,  
 1 in paN KollikauvANam,  
 15 in paN kauSikam,  
 10 in paN pañcamam,  
 33 in paN SAdAri,  
 17 in paN pazampañjuram,  
 6 in paN puranIrmai and  
 2 in paN AndAli-kuRiñji

When the marriage of jñAnasambandar was fixed at kallUrperumaNam, he at one composed a hymns with the words "kallUrp perumaNam VENDAm kazamalam".

Since sambandar lived only for 16 year, it was the hymn composed in his sixteenth year. That is why the hymn is placed in the third tirumuRai.

The first, second and the third tirumuRai-s of sambandar are collectively known as tirukkaDaikkAppu. It is the name given to the 11th padigam of a tEvAram.

#### tirumuRai -4

The fourth tirumuRai contains the hymns of saint tirunAvukkarasar. The hymns "kURRAYina vAru", "salambUvoDu dUpam" are some of the popular padigams. There are 113 padigam-s in this tirumuRai and these have been set in tune to 10 paN-s.

nAvukkarasar also called appar has sung in praise of Lord Siva in about 50 Shrines. There are 50 hymns in tirunEriSai, 34 in tiruviruttam and 1 in paN kolli. tirunEriSai and tiruviruttam padigam-s are sung in paN kolli (navarOj). Other than these two, there are 6 padigam-s in the paN gAndhAram

1 in piyandaigAndhAram,  
 1 in paN SAdAri,  
 21 in paN gAndhAra-paṇcamam,  
 2 in the paN pazantakka-rAgam,  
 21 in paN pazampaṇjuram,  
 3 in paN indaLam,  
 2 in paN SIkAmaram and  
 1 in paN kuRiRji. The total comes to 113 paḍigam-s.

tirunAvukkarasar composed his first hymn "kURRAYinavAru" at tiruvaDigai vIrATTANam. The fourth, fifth and sixth tirumuRai of tirunAvukkarasar are collectively called tEvAram. There are some Arpuda Tiruppadiḡams in the 4th tirumuRai. nAvukkarasar composed these in several occasions such as

- a) when he got rid of his stomach ache,
- b) when he was tortured by the Pallavas who made him sit in the limekiln,
- c) when he was forced to face the mad elephant, when he was tied to a stone and thrown into the sea,
- d) when he made the temple door open,
- e) when he saved the life of a boy and so on.

The paḍigam-s in the 4th tirumuRai are said to comprise yAppu. The fifth tirumuRai tirukkuRuntogai and the 6th tirumuRai Tiruttandagam contain songs with yAppu.

#### tirumuRai -5

The fifth tirumuRai of tirunAvukkarasar contains 100 paḍigam-s sung in 76 shrines. These songs are collectively called as tirukkuRuntogai. The rAga equivalent to tirukkuRuntogai is nAdanAmakriya. Since the words of the paḍigam-s are fewer in number, the paḍigam got its name tirukkuRuntogai. They are four lined stanzas. (kuRuntogai is one among the eTTuttogai, an ancient work.)

#### tirumuRai -6

This is the last tirumuRai of Appar. We have 99 paḍigam-s which have the names of 65 Shrines. Those 99 paḍigam-s belong to the tANDagam category. These, with 8 cIr, are known as neDuntANDagam while those with 6 cIr are called kuRuntANDagam. Most of the hymns in 6th tirumuRai are set in neDuntANDagam. These are also known as tiruttANDagam.

appar is also known by the name tANDaga-vEndar or the father of tANDagam. In each type, either hymns with 6 cIr or 8 cIr, we can see the first four being composed, in praise of God or human being.

## tirumuRai -7

The songs of sundarar otherwise known as Arurar are compiled in the seventh tirumuRai. There are 100 tiruppadi-gam-s set in 17 paN-s. He has covered 96 temples.

sundarar came much later. tirujñAnasambandar and nAvukkarasar were contemporaries. The only saint who has composed hymns in paN cendurutti is Sundarar.

The pans used by sundarar are --

indalAm,	takkarAgam,	naTTarAgam,
kolli,	kollikauvANam,	pazampañjuram,
takkeSi,	gAndhAram,	piyandai-gAndhAram,
gAndhAra-pañcamam,	naTTapADai,	puRanIrmal,
SIkAmaram,	kuRiñji,	kauSIkam,
pañcamam	centurutti.	

The first hymn sung by the saint is - "pittA piRai cUDI ! permAnE aruLALA"

## tirumuRai -8

The eighth tirumuRai of mAnikkavAcakar is divided into two sections. They are tiruvAcakam and tirukkOvayar. mAnikkavAcakar has visited 38 shrines. The first four sections of tiruvAcakam contain separate songs. Some contain 20 songs. tiruvAcakam consists of 5 sections with songs numbering 649. tirukkOvayar has 25 sections with 400 songs.

The hymns of tiruvAcakam are in praise of Lord Shiva. Some of the hymns are classified and they are named as mUttA tiruppadi-gam, kOyil tiruppadi-gam, tirukkazukkunRa tiruppadi-gam, SivapurANam, tOttira akaval, tiruccatakam, nIttAL viNNappam, tiruvempAvai and so on. Each section consists of 50 to 100 songs.

## tirumuRai -9

Ninth tirumuRai is consists of works of nine authors, tirumALigai tEvar and eight authors. There are twenty nine padigam-s. Out of the twenty nine, twenty eight are tiruviSaippa padigam-s and the remaining one is tiruppallANDu. They are set to six paN-s. A paN not used in tEvaram is found in the ninth tirumuRai. It is known as paN SALarapANi. The songs of tiruviSaippA, tiruppallANDu give us a total of 301 songs.

Authors of tiruviSaippA :

tirumALigai tEvar

cEndanAr

karuvUrttEvar

punduruti nambikkADa nambi      kaNDarAdittar      vENATTaDigal  
tiruvAliyamudanAr      puruDottamar      cEdirAyar

are the nine composers of tiruviSaippA.

### cEndanAr

cEndanAr who is also the composer of tiruppallANDu, has sung a tiruviSaippA padigam each at tiruvADuturai, tiruvIzhimalai and tiruviDaikazi.

The paN-s used in the ninth tirumuRai are --  
indaLam,      gAndhAram,      SALarapANi,      naTTarAgam,  
pañcamam      puRanIrmal.

There are 21 padigam-s in paN Pancamam.

### tirumuRai -10

The tenth tirumuRai comprises 3000 songs. It combines the crux of karaNAgamam, kAmikam, vIram, cittam, vAdUlam, viyAmalam, kalOttaram, Supiram and makuTam. These nine Agama-s are the nine mantiram-s.

The author of the tenth tirumuRai is tirumUlar.

<u>mantiram</u>	<u>songs</u>
1	224
2	112
3	335
4	535
5	154
6	131
7	418
8	527
9	399

### tirumuRai -11

The eleventh tirumuRai is a compilation of works of twelve authors. There are 40 prabanda-s. kAraikkAl ammayAr, has sung two padigam-s in naTTapADai and indaLam. prabandha-s in praise of vinAyaka and muruga are seen.

### AUTHORS

tiruvAlavAyuDayAr,	kAraikkAl ammayAr,
ayyaDigal kADavar kOn,	cERamAn perumAL nAyanAr,
nakkIrar,	kallADa dEva nAyanAr
kapilar,	paraNar,
iLam perumAnaDigal,	adirAvaDigal,
paTTinattu piLLayAr,	nambiyANDAr nambigAL.

## 1. tiruvAlavAyudayAr :

He has composed tirumugappAsuram which has ninety prabandha-s.

## 2. kAraikkAl ammayAr :

The are four works. The two mUtta tiruppadi-gam-s of kAraikkAl ammayAr in addition to tiruviraTTai-maNimAlai and arpuda-tiruvandAdi which make it four. She is considered to be the first person to compose music set to paN. That is why the hymns with the starting words "kongai tirangi" in paN naTTapADai and "eTTI ilavam Igai" in paN Indalam are called mUtta tiruppadi-gam-s.

## 3. aiyyaDigal kADavar kOn :

He is one among the 63 nAyanmAr-s. He has written a work called keEtra-veNbA. In this work, there are 24 songs.

## 4. CEramAn perumAl nAyanAr :

He is one of the 63 nAyanmAr-s. The three works compiled by him are ponvaNNattandAdi, tiruvArUr mumaNikkOvai and tirukailAya jRAna ulA.

## 5. nakkIrar :

nakkIrar belongs to the sangam age. Some say, he comes from a period later than the original nakkIrar. The works authored by him are --  
 kayilalpAdi kaLattipAdi andAdi,  
 tiruvalaŕcuzi mummaNi kOvai,  
 tiruvezukkURRikkai,  
 perundEvapANI,  
 porRit tirukkali veNbA,  
 tirumurukARRuppaDai,  
 tirukkaNNappa dEvar tirumaRam.

## 6. kallADar :

The only work of KallADar is tirukkaNNappa dEvar tirumaRam containing 33 lines.

## 7. kapilar :

There are three works.  
 mUtta-nayanAr tiruviraTTai maNimAlai,  
 SivaperumAn tiruviraTTai maNimAlai and  
 SivaperumAn tiruvandAdi.

## 8. paraNar :

composed SivaperumAn tiruvandAdi containing 101 songs.

## 9. iLam perumAnaDigal :

Authored SivaperumAn tirumummaNikkOvai

10. adira ADigAL :

Composed mUttA piLLaiyAr tirumummaNik kOvai

11. paTTinattu piLLaiyAr or tiruveNkATTaDikaL : His works -

Koyil nAnmaNimAlai,  
tirukazugumala mummaNikkOvai,  
tiruviDaimarudUr mummaNikkOvai,  
tiru Ekamba uDayAr tiruvandAdi,  
tiruvORRiyUr oru pA, oru pattu.

12. nambiyANDAR nambigaL :

He has composed 12 works. They are --  
tirunARaiyUr vinAyakar tiruviraTTai maNimAlai,  
koyil tiruppaNNiyAr viruttam,  
tiruttoNDAR tiruvandAdi,  
tiruccaNbai viruttam,  
tirumummaNikkOvai,  
tiru uAmAlai,  
tiruk kalambakam,  
tiruttOgai,  
tirunAvukkarasutteEvar tiruvEkAdaSamAlai.

tirumuRai -12

The periyapurANam or the great epic by the poet cEkkizAr deals with the lives of 63 great Saiva saints of South India. These saints hail from all communities and have brought into prominence the aspect of Saivism.

This epic covers 4,286 tamiz verses in viruttam style and is divided into two kANDams and 13 sargams (section). He proposes to base his account on the tiruttoNDat togai of sundarar and tiruttoNDAR tiruvandAdi of nambiyANDAR nambi.

#### nAlAyira divya-prabandham

The four thousand hymns in praise of Lord vishNu are collectively known as "nAlAyira divyaprabandham" composed by "AzvAr-s". It is known as "tamiz maRai". The twelve AzvAr-s are --

- |                        |                        |                     |
|------------------------|------------------------|---------------------|
| 1. BhUtattAzvAr        | 2. pEyAzvAr            | 3. poigai azvAr     |
| 4. periyazvAr          | 5. tiruppaNAzVAr       | 6. tirumangai AzvAr |
| 7. kulaSEkhara AzvAr   | 8. nammAzvAr           |                     |
| 9. toNDaraDipoDiyAzvAr | 10. madhura kavi AzvAr |                     |
| 11. tirumazhiSai AzvAr | 12. ANDAl              |                     |

These hymns were compiled by "nAtha munigaL". His nephew mElaiyagattAzvAr, kIzaiyagattAzvAr composed the music according to the paN-s. The following paN-s are used for singing the divyaprabandham :-

mudirndu kuRiṣṣi	cerunti	indaLam
takkarAgam	nATTam	pazantakka rAgam
paṇcamam	kaiSikappAlaiyAz	nATTarAgam
pAlaiyAz	naTTapADai	viyandam
kolli	puRanIrmai	SIkAmaram
takkeSi	kuRaṣṣi	gAndhAram
pazampaṣṣJuram		

*** The following are the paN-s which are used in the prabandha-s but not mentioned in the tEvAram --

naivaLam	andALi	tODi	kavvANam
piyandai	kuRanDi	mudirnada	indaLam

The following are the talas used:-

Ezottu, iDaiyottu, naDaiyottu, onbadottu,

The following types of songs can be seen in the prabandha-s:

1. pallANDu e.g. pallANDu pallANDu - periyAzvAr
2. tAlATTu e.g. mANikkam kaTTi - periyAzvAr
3. tANDagam
4. tirumaDal
5. songs with nAyka-nAyaki theme.

Apart from this we have the tiruppAvai and nAcciyAr tirumozhi of ANDAL

The following instruments are mentioned:-

pullAnguzal, tumburu, vINai, kinnaram, maddaLam, Sangam, yAz, maddaLi, kuzal, muzavam, tuDi etc.

The period of AzvAr-s is from 5c-AD. to 12c-AD approximately.